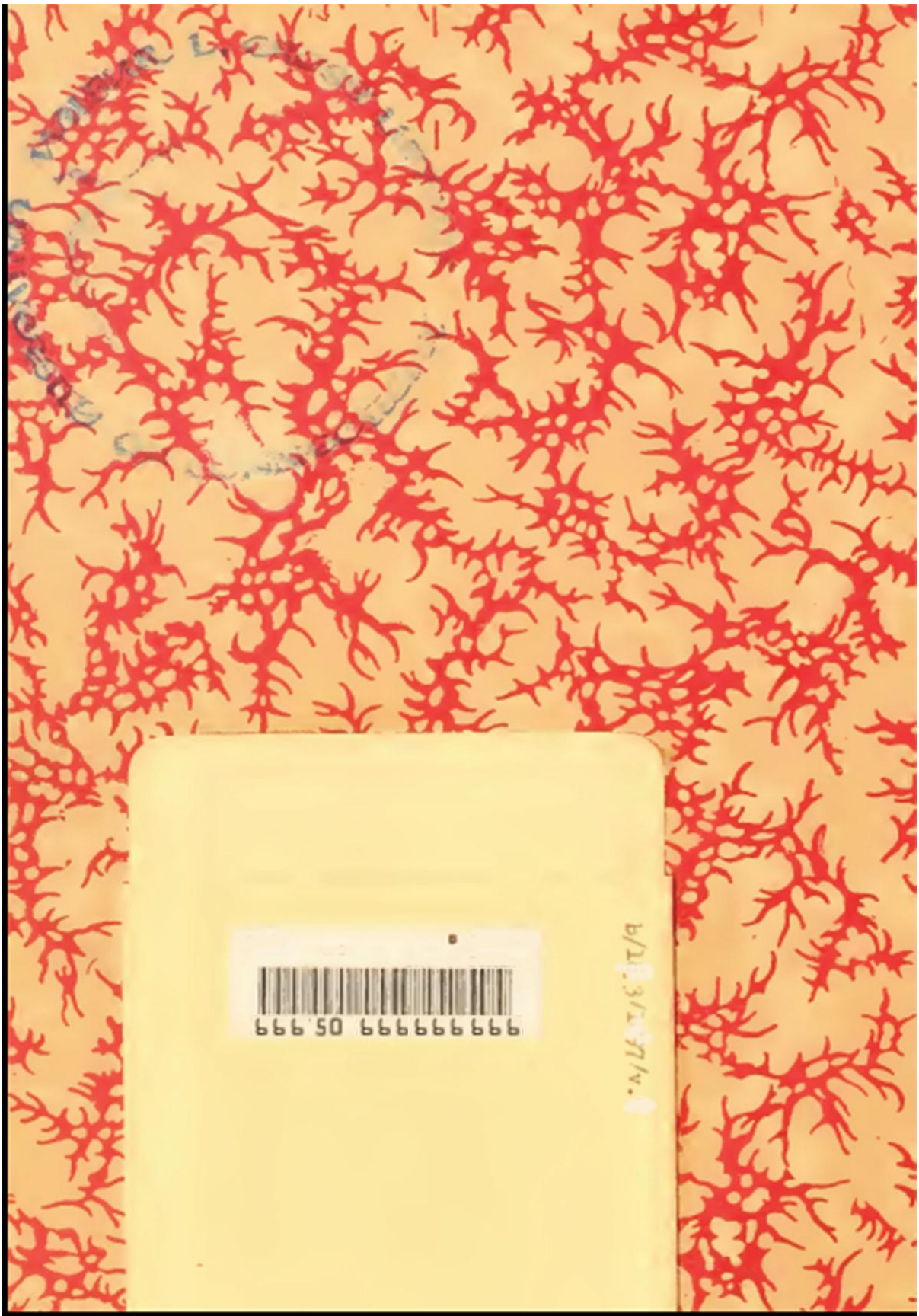








Divers Pieces Pulled From A Hat

Retrospective of Paintings, Drawings
& Other Stuff by James Gardner

ARK PRESS

Rosalva Alisebirac & Quentin Edward Dunraven

PRESENT

DIVERS PIECES

Pulled From A Hat

A RETROSPECTIVE OF

Paintings, Drawings & Other Stuff

by

A handwritten signature in black ink that reads "James Gardner". The signature is written in a cursive, flowing style with a long horizontal stroke at the end.

ARK PRESS

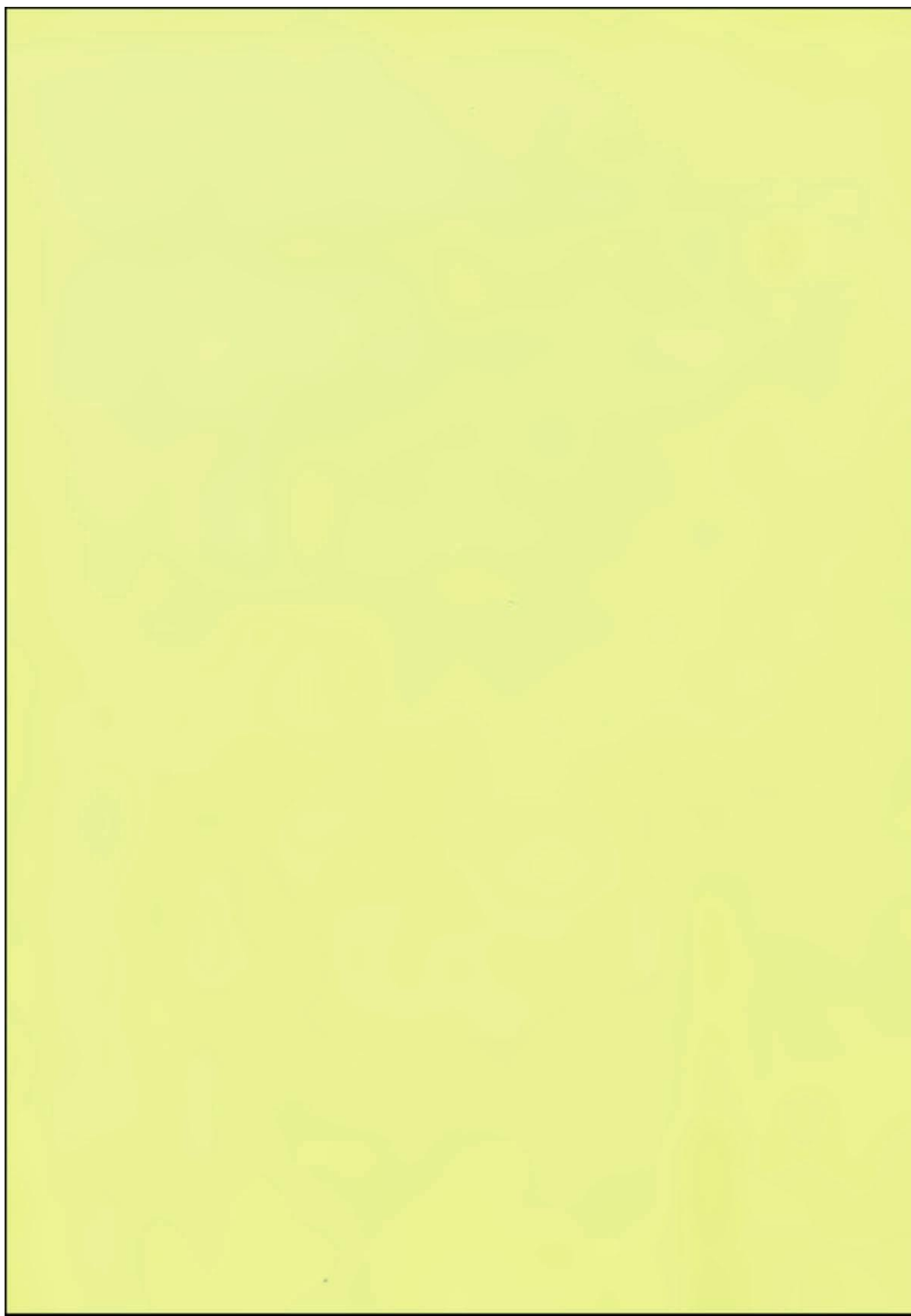
2018

NAKORN LAMPANG-KHELANG

This digitalized edition of PULLED FROM A HAT has been made possible by a grant from the Ark Press Foundation Trust. The original text has been scanned and faithfully reproduced (with corrections) by Rosalva Alisebirac and Quentin Edward Dunraven, under the watchful supervision of Dr. Jaime del Rio Diego y Santiago, former Professor Emeritus of Manshu International University at Tristan de Cunha.

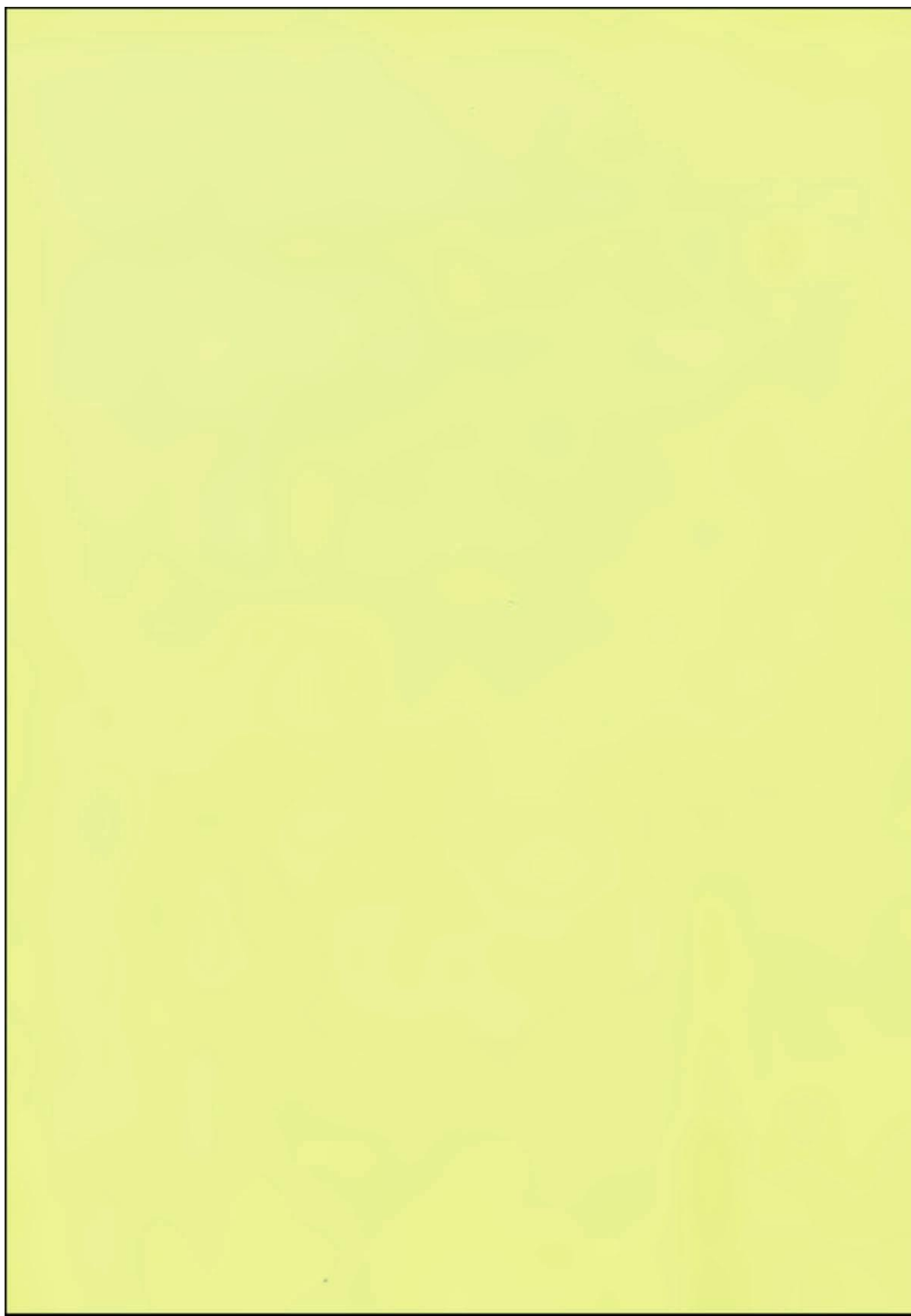
Inquiries and/or enquiries in respect of fair usage of this document should be directed to the attention of Ms. Priscilla Goodbody, Trade Editorial, Ark Press Media (Baked, Alaska).

pgoodbody@apmtrade.net





Moi, Imprimeur ordinaire du Roy
ruë S. Iacques, à la Toyfon d'Or.



Foreword

Dr. Jaime del Rio Diego y Santiago

There is little to say here. The work presented in this retrospective "speaks for itself" - a *cliché juste* as Ms. Gertrude Stein understood it. The years covered run from the early 1970s to the present day.

James Gardner belonged to no artistic movement, school, group or theoretical persuasion. He rarely exhibited his work. He was often heard to say "I just paint". His letters clearly establish that he saw painting as a vehicle of communication - *primarily* - and this fact goes some distance to explain his disengagement, or estrangement, from the production of "art".

Meanwhile, the facts of Gardner's life are of little interest and even less importance. One finds no ready connection between his work and any biographical data; for example, that after many years residing in Polynesia, he chucked it, booked passage via tramp steamer to Europe, and ended up working on the floor of the Bourse in Paris, a profession that fit like a glove. C'est un drôle, ne c'est pas ?

Lastly, kudos are due Rose Alisebirac and Ed Dunraven, my friends and longtime colleagues, for persuading James Gardner to submit to this public humiliation. I hope he will laugh, if he reads this.

Jaime Santiago

Introduction to this *Second Digital Edition*

G.A. James

During this period of fake news, red flags, and dissimulation, the necessity for an Introduction such as this one requires but brief explanation. It was during my tenure at Ark Press (1995-2007) that I became acquainted with the editorial practices of the compositors of **Divers Pieces Pulled From A Hat**, the first digitalized edition of *Pulled From A Hat*, an authoritative text by the late Dr. Jaime del Rio Diego y Santiago, my mentor and friend.

It is an understatement to say that Dr. Santiago would be appalled by the “rush to press” standard of the underscored first digitalized edition. More, he would be scandalized and infuriated by the excisions perpetrated upon his Foreword by those same redactors who packaged the monstrosity known as *Hokusai’s Great Wave, Annotated*. Thankfully, L’Gardinier Riche did not live to see what happened to his masterful prose-poem, originally entitled *Feast of the Epicleti*, nor was he ever aware of the battle waged by Dr. Santiago in behalf of that text. True, much has changed since then, yet much remains the same. The proof is that it now falls to me to defend my late mentor’s final opus. Thus, the rationale behind this *Second Digital Edition*. However, nothing of the first digital edition has been tampered here, save for the insertion of this advisory and this final admonition:

Caveat lector.

Preface to the Digital Edition

Rosalva Alisebirac and Quentin Edward Dunraven

No, ideal reader, this is not the preface to the first digitalized version of a text that has never existed. Rather, it is the end of the line; perhaps something like the close of that old standby, the hermeneutical circle as interpretive community and vice versa. The end of the game. Fin de jeu. It is time for G.A. James, Rosalva Alisebirac, Quentin Dunraven, and everyone else associated with Ark Press to put down their blue and red pencils. They should depart the scene, as have *post-postmodernism*, Dr. Santiago, and Mr. Riche. To depart, they need not die, necessarily. After all, the novella writer Gardner Rich has fallen silent sans plot at Forest Lawn. Still, should *The Blue Parrot** ever turn up, then these remarks would go for nothing.

That said, we transition. We move on. *Divers Pieces*, is it?

Paintings, drawings, and the like, all seem behind me now. I have felt this way for some time – five years at least, in which time I have not completed a single canvas, as false starts mount up, only to be rolled and stored in the end. These days, I cannot be bothered to burn bad paintings. Not even that. Perhaps it is to be expected, after fifty years of spreading colored mud.

Take the first images on offer.

Besides being an indication of personal vanity, the two self-portraits immediately below were bellwethers. They reflect different mental states. Attitudes on the day, so to speak. One was painted as a serious joke, the other was painted for want of any other idea or subject. Which is which, I leave to you.

JG

*L'Gardinier Riche's sequel to *Casablanca*.

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“Self-Portrait as Paul Gauguin” (1990)

“Self” (2007)

Five canvases of the TRJCTRY series, New Year’s Eve 2012

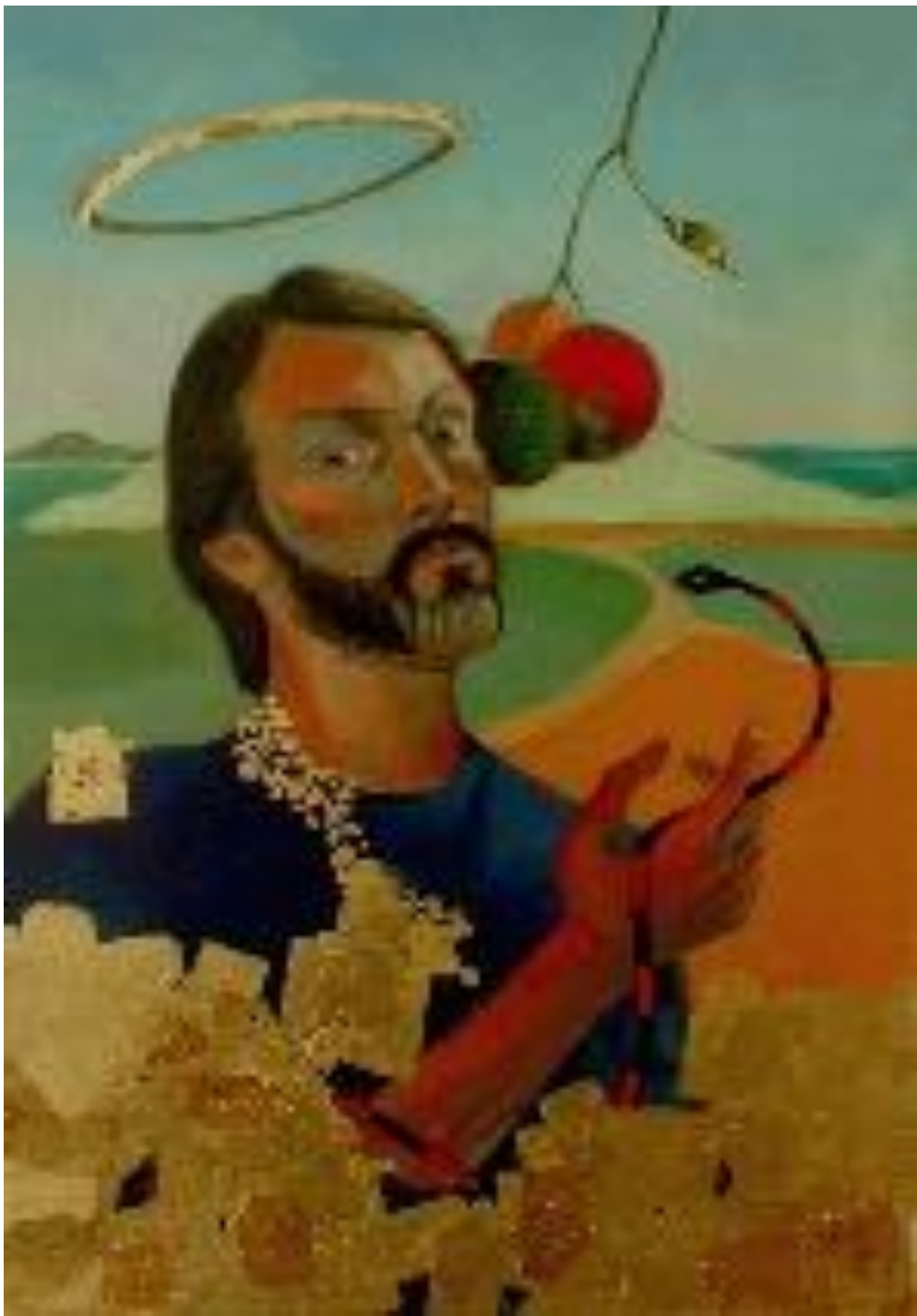
PAINTINGS (1972-2018)

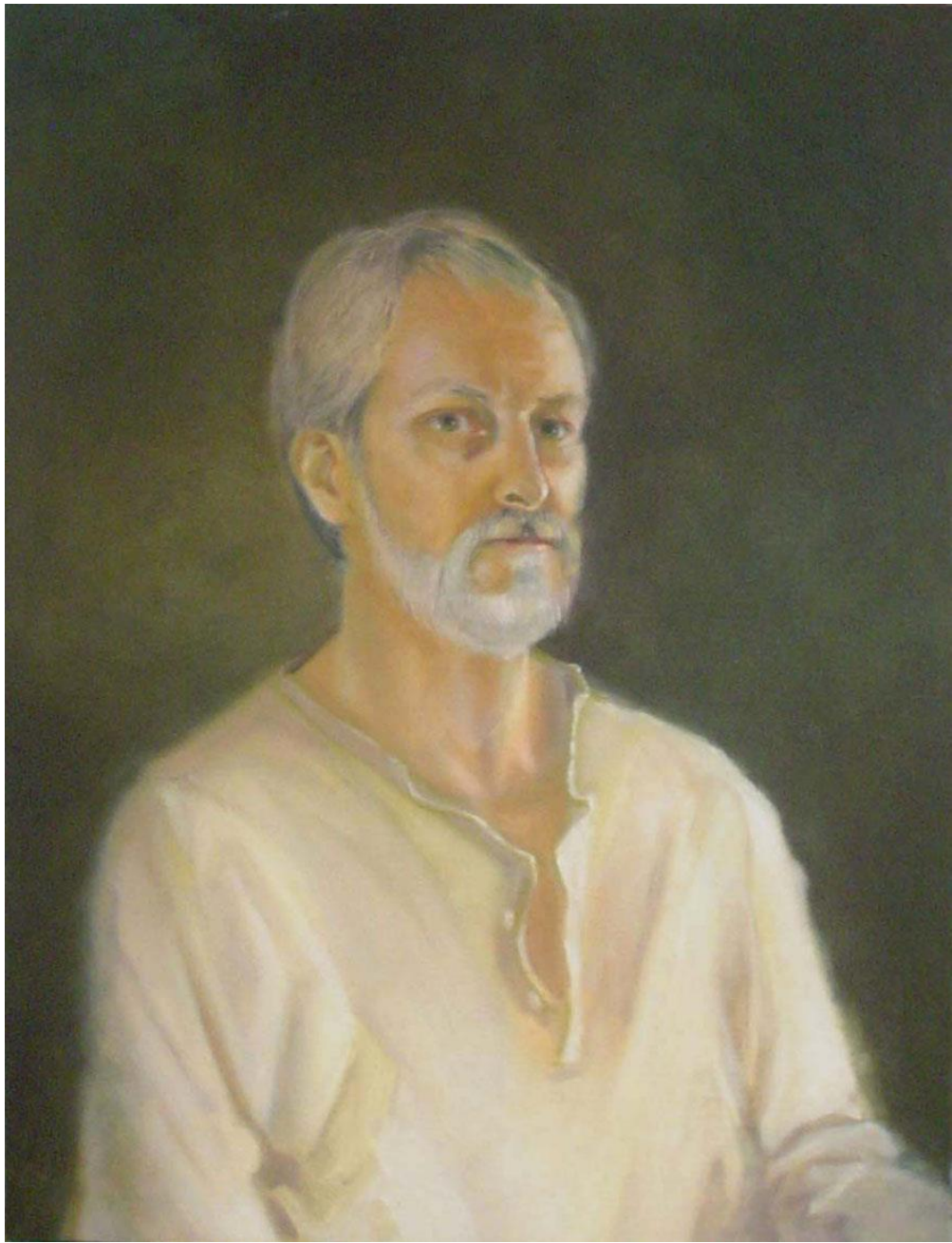
DRAWINGS (1972-2018)

DIGITAL IMAGERY (1998-2001)

Afterword

Appendix



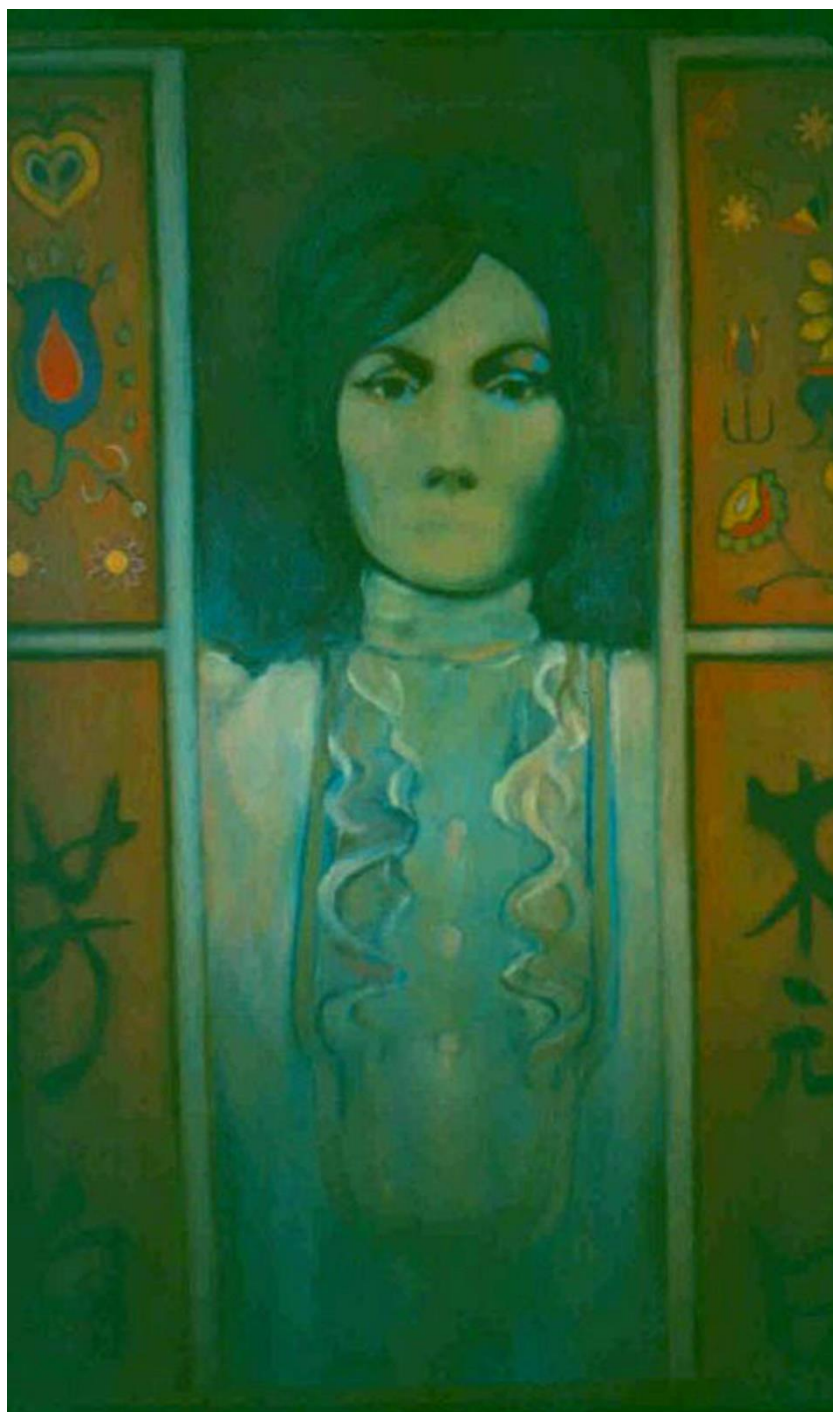




PAINTINGS



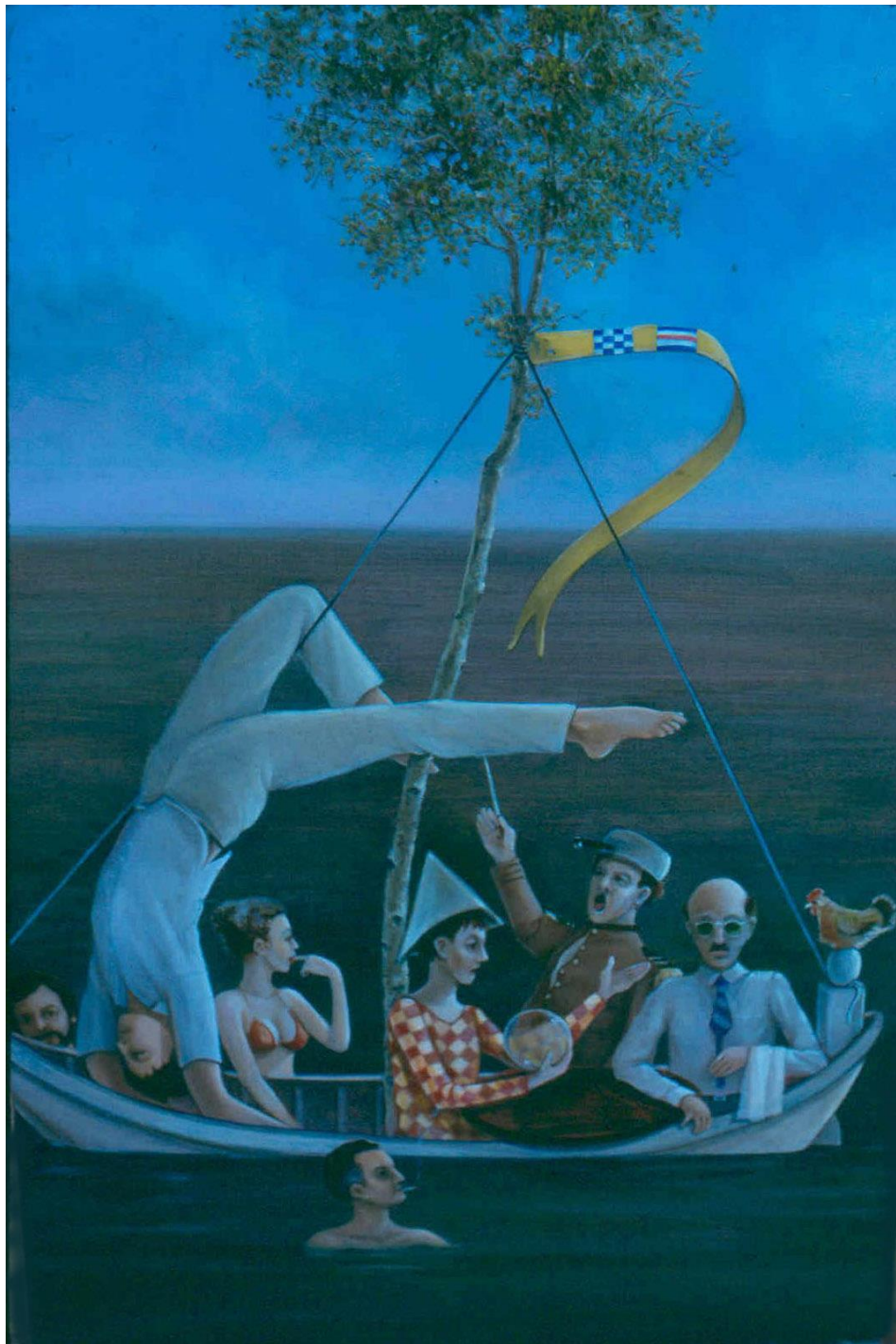
Two Pigeons (1972)



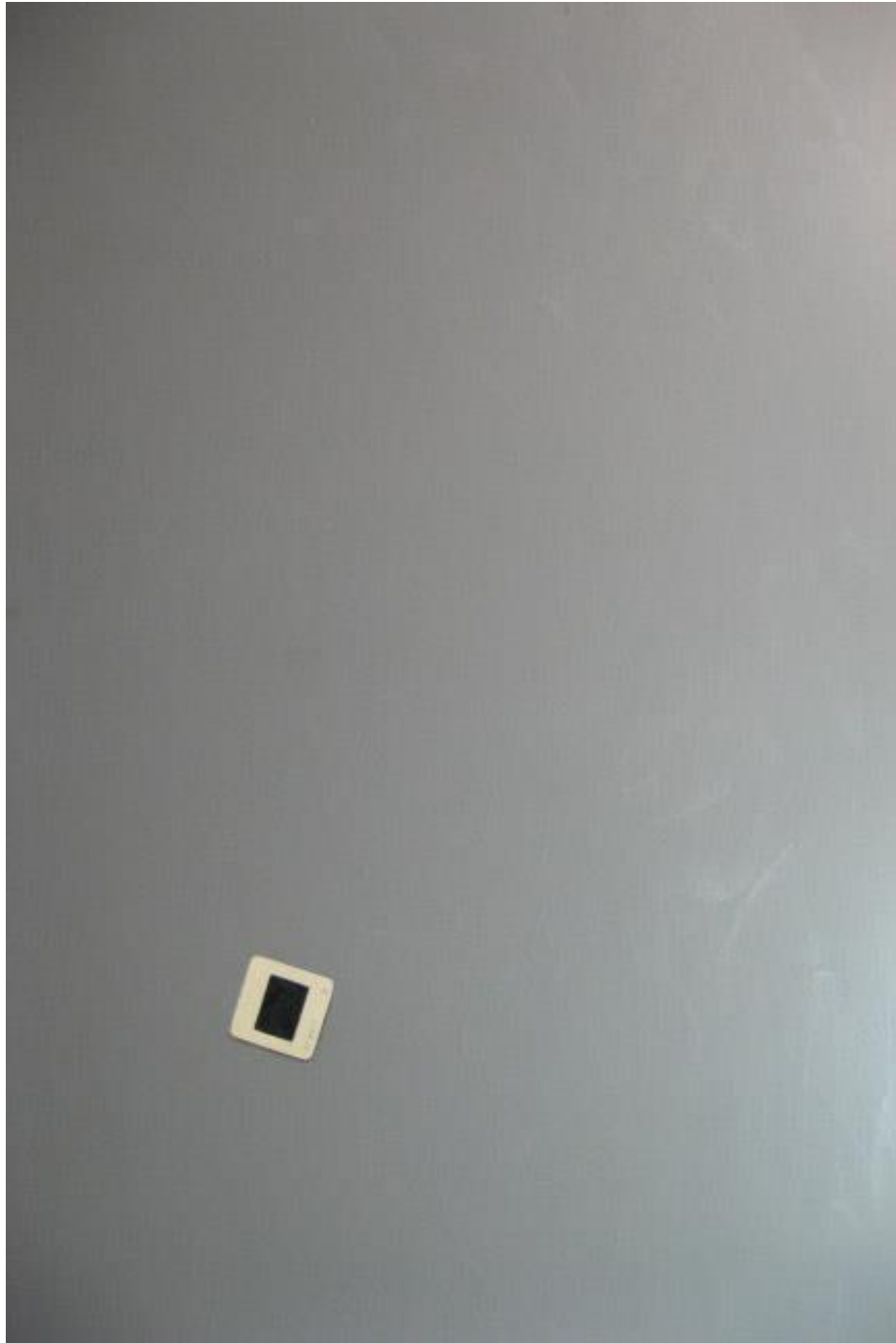
Solveig Sans Mouth (1972)



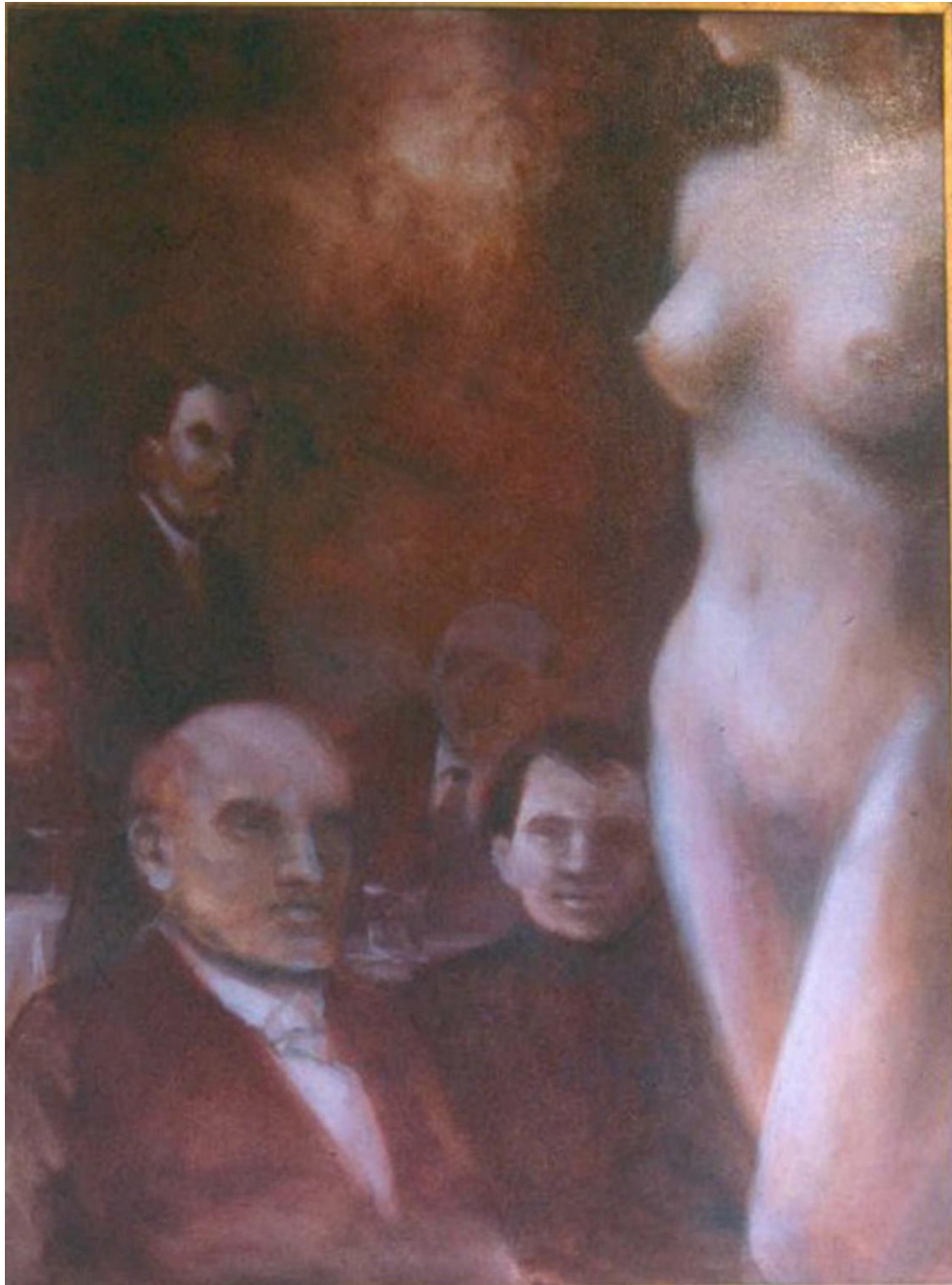
Backyards (1975)



Ship of Fools (1980)



35mm (1981)



Cabaret (1981)



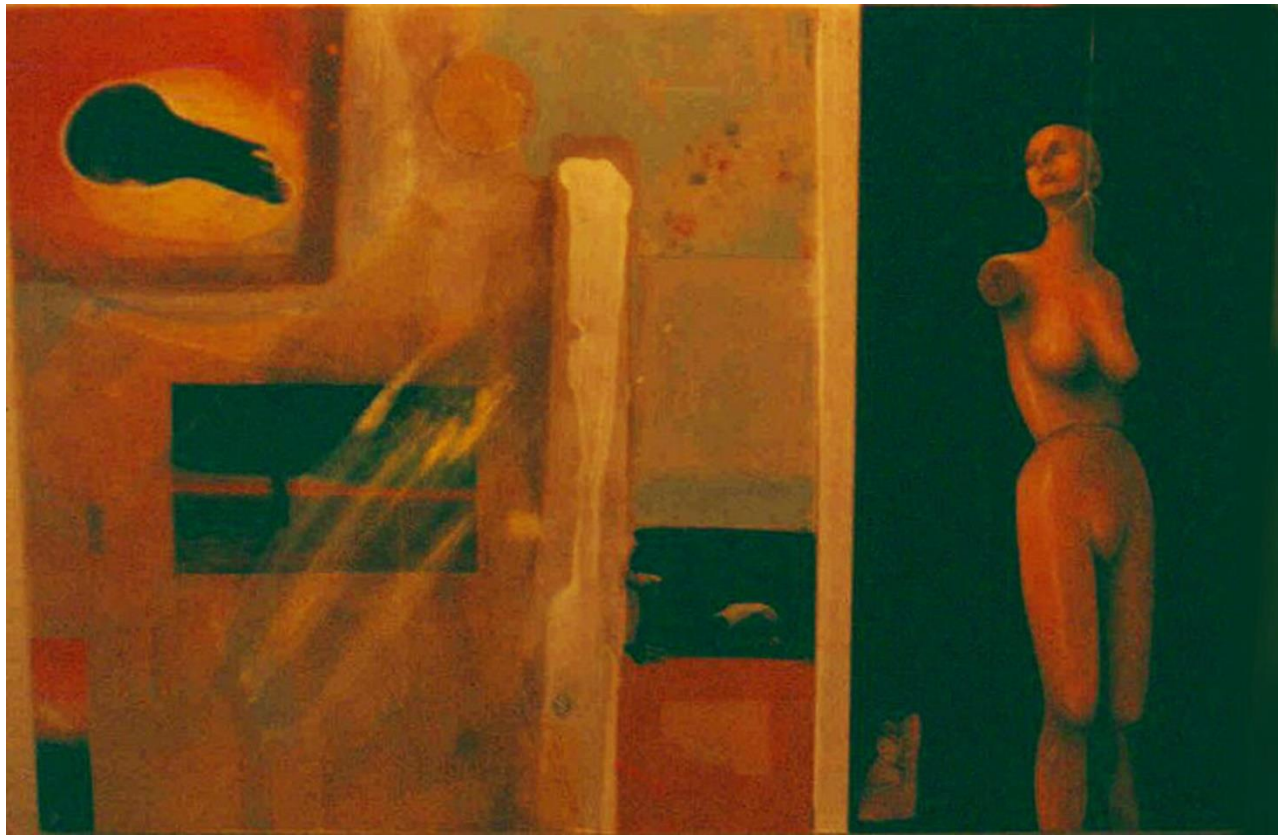
Mannequins in a Museum (1981)



Nuclear Theme Park (1982)



Three Ages of Woman (1984)



A083 (1987)



Chiangmai (1987)



We were speaking of... (1987)



Susan Peters Ison (1992)

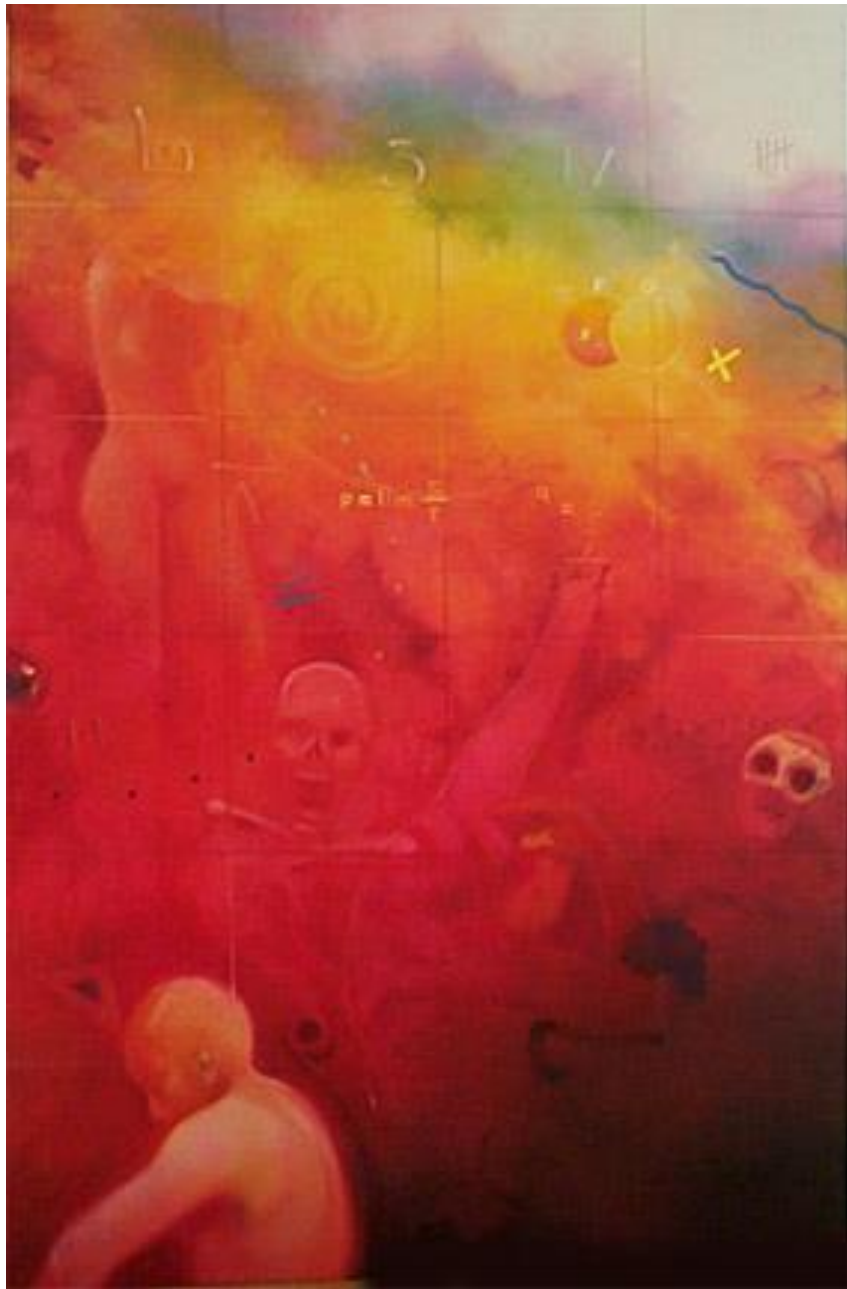


Alan Adler (1993)

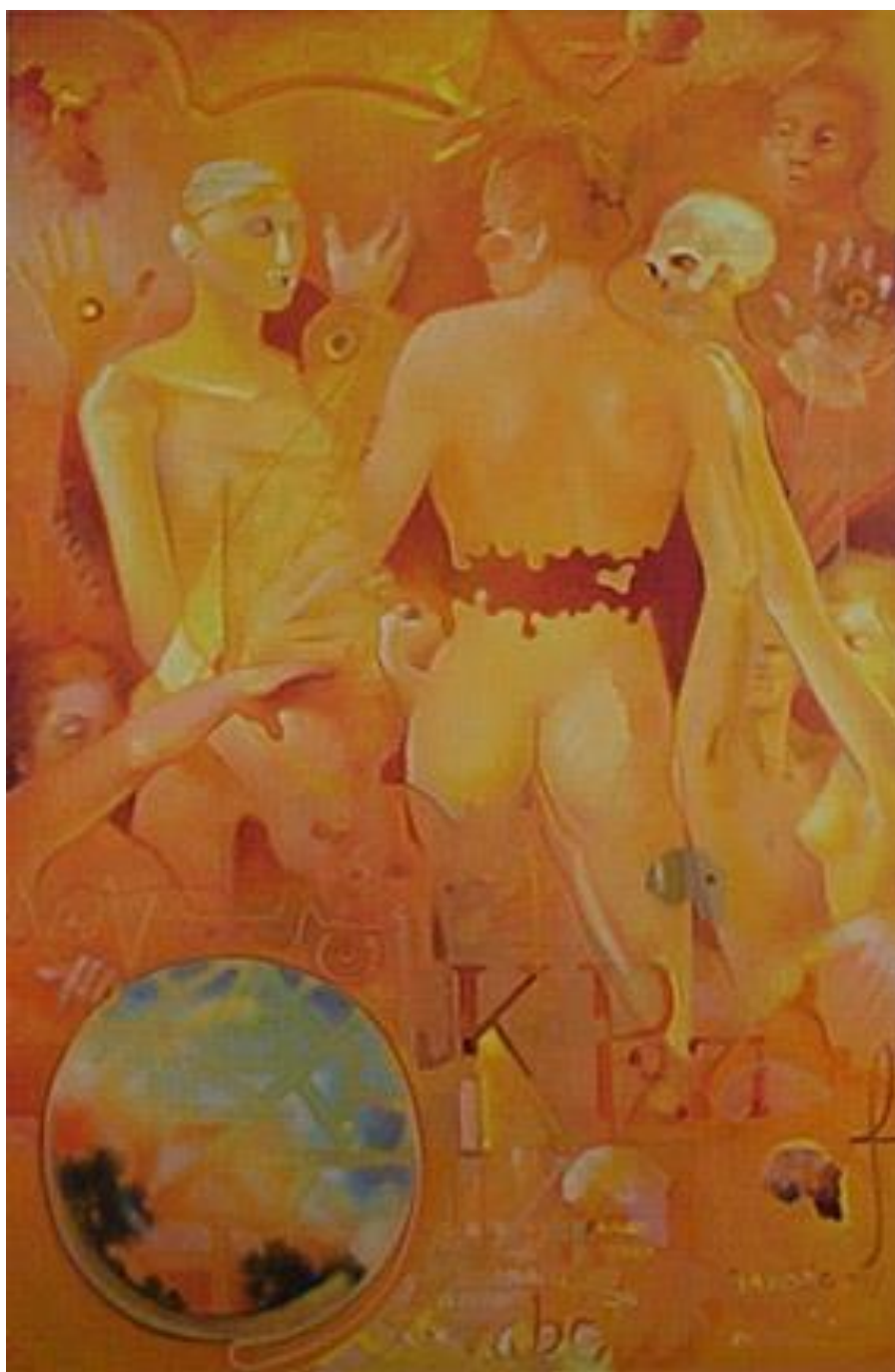


Orman Suite (1999) – 6 of 8 canvases

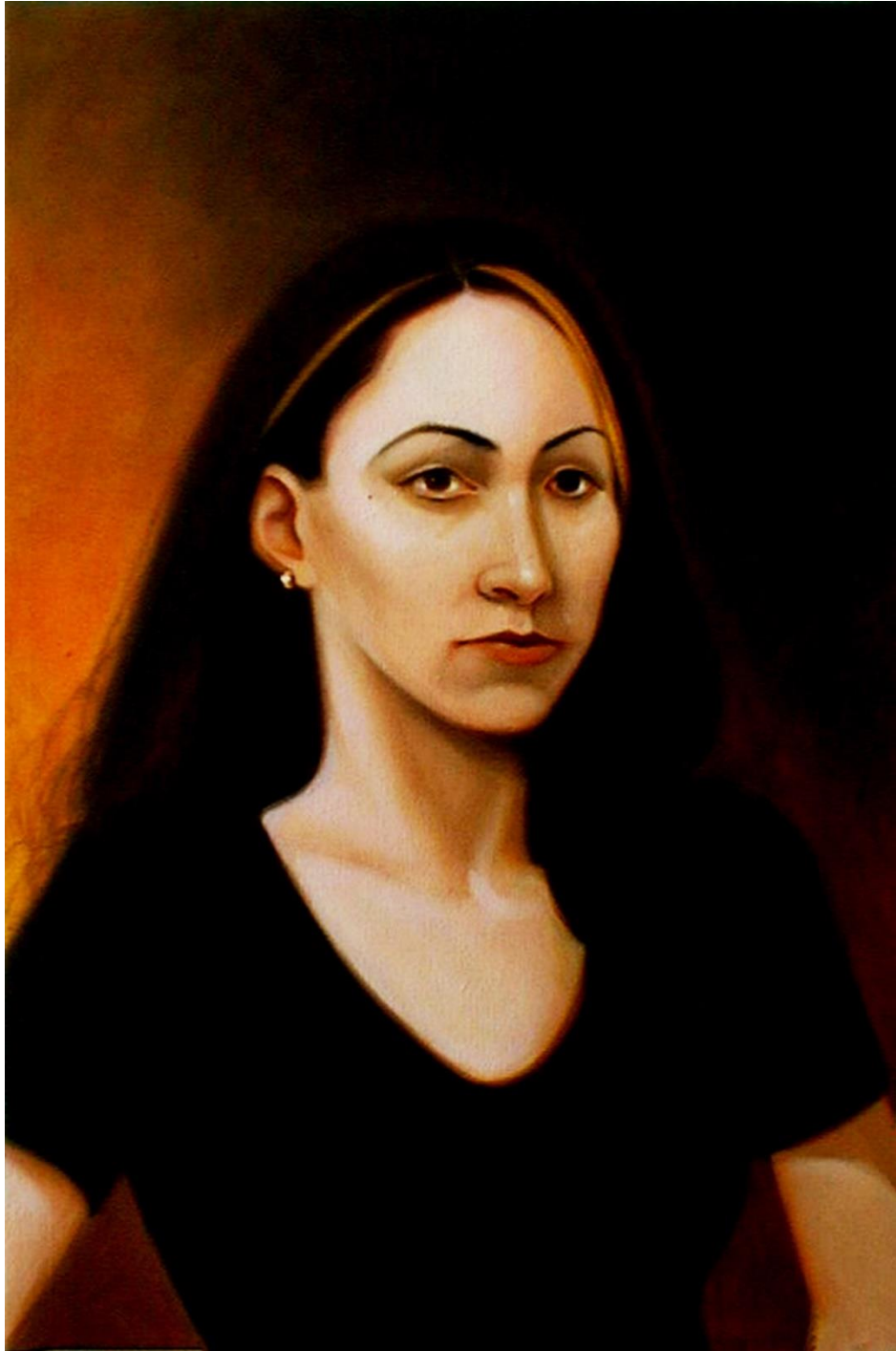
L–R: Theory, Religion, Ideology, Technology, Jurisprudence, Praxis



Epistemology (2001) Orman Suite



Hermeneutics (2001) Orman Suite



Winter Alexander (2001)



Smiley Face in the Red Hat (2001)

from The Forgers' Suite



Ceci n'est pas une Dehory (2001)

After Balthus / from The Forgers' Suite

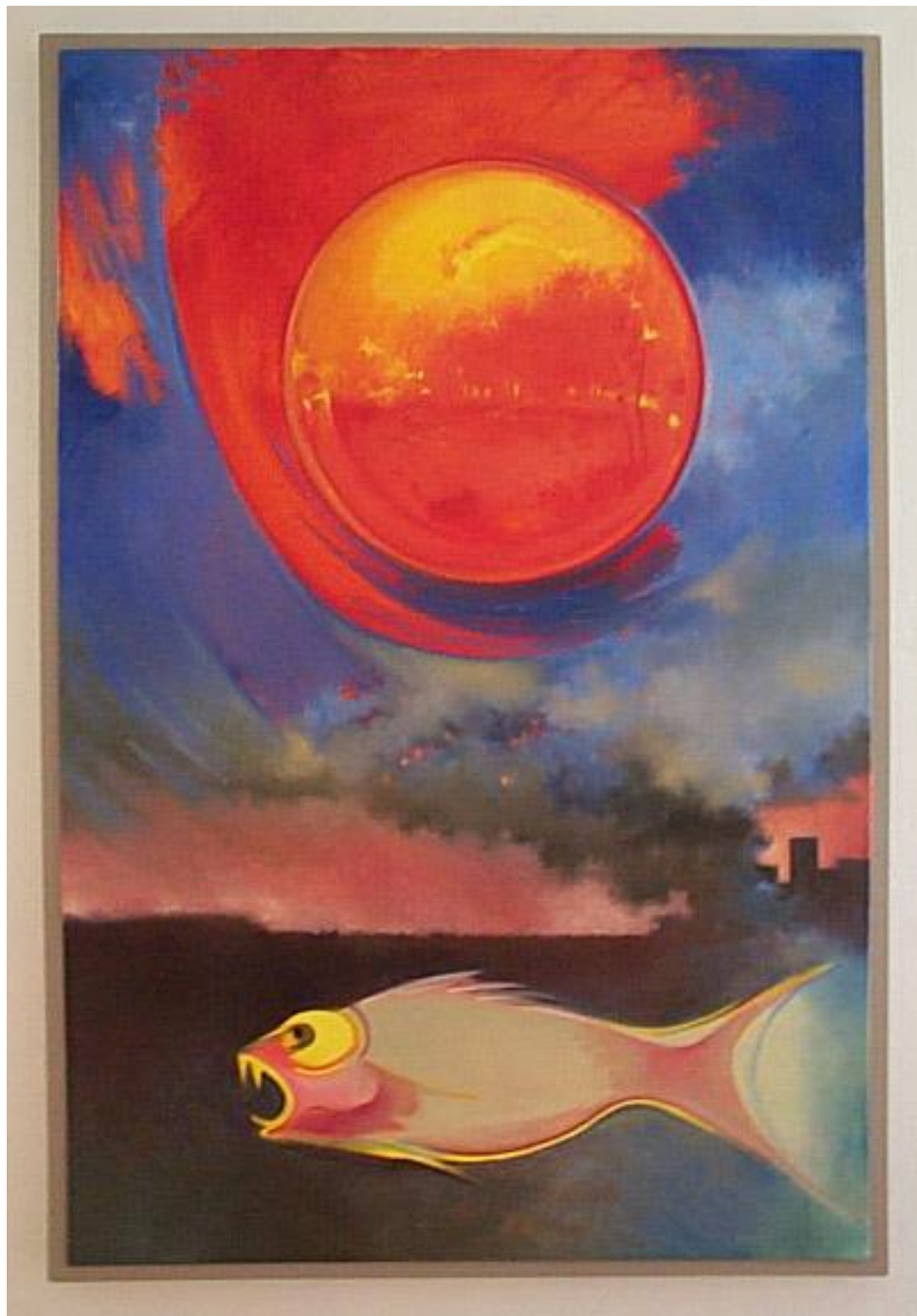


Ceci n'est pas une Magritte (2001)

from The Forgers' Suite



Julie (2001)



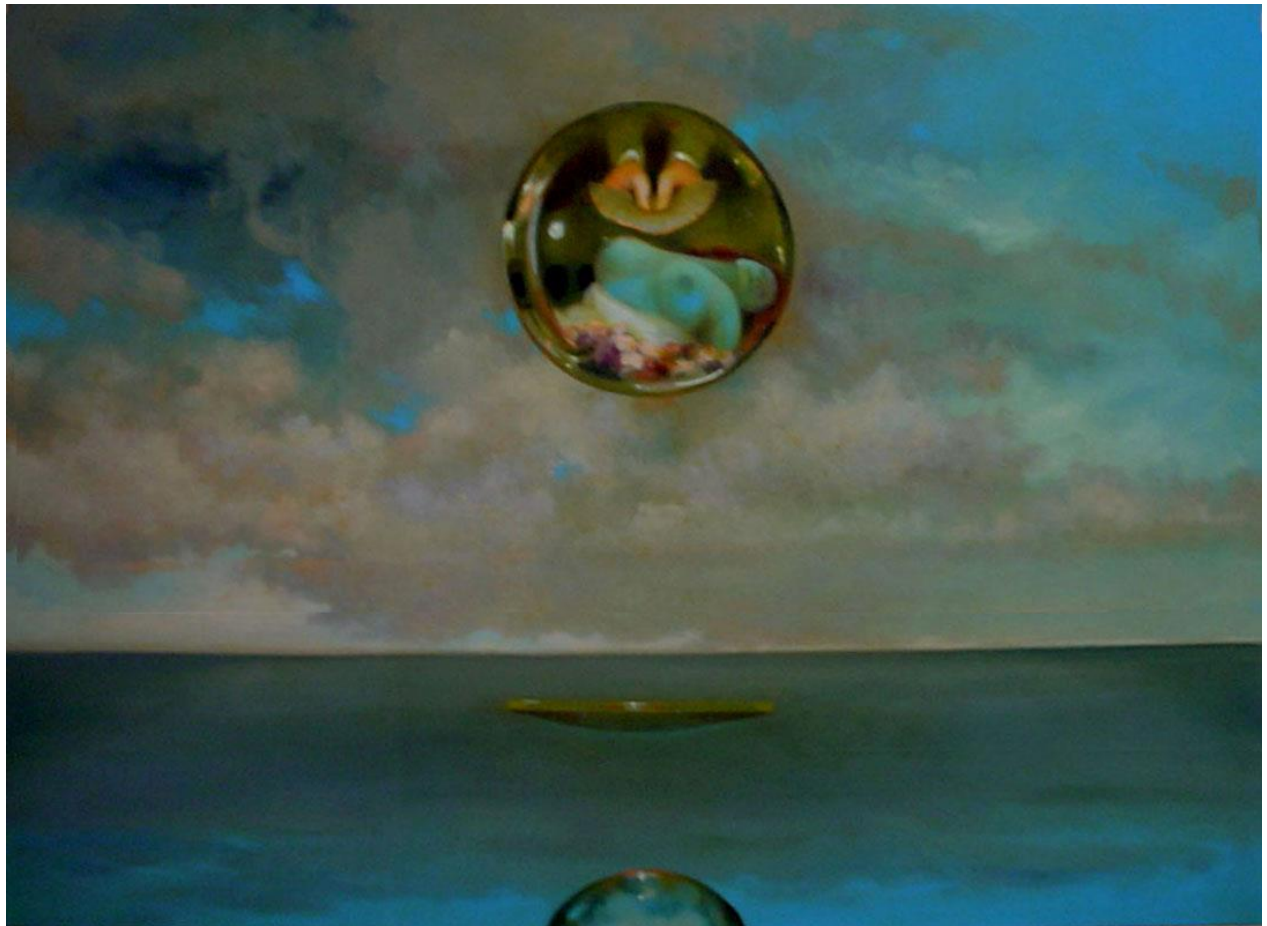
Leviathan (2001)



Monde (200_?)



Paraclete (200_?)



Novem Ordo (2002)



Olympia (2002)

This item is sold by weight.
Content may have settled during handling.



Dutch Interior (2002)



Untitled (2002)

from The Chinese Cemetery series



Untitled (2002)
from The Chinese Cemetery series



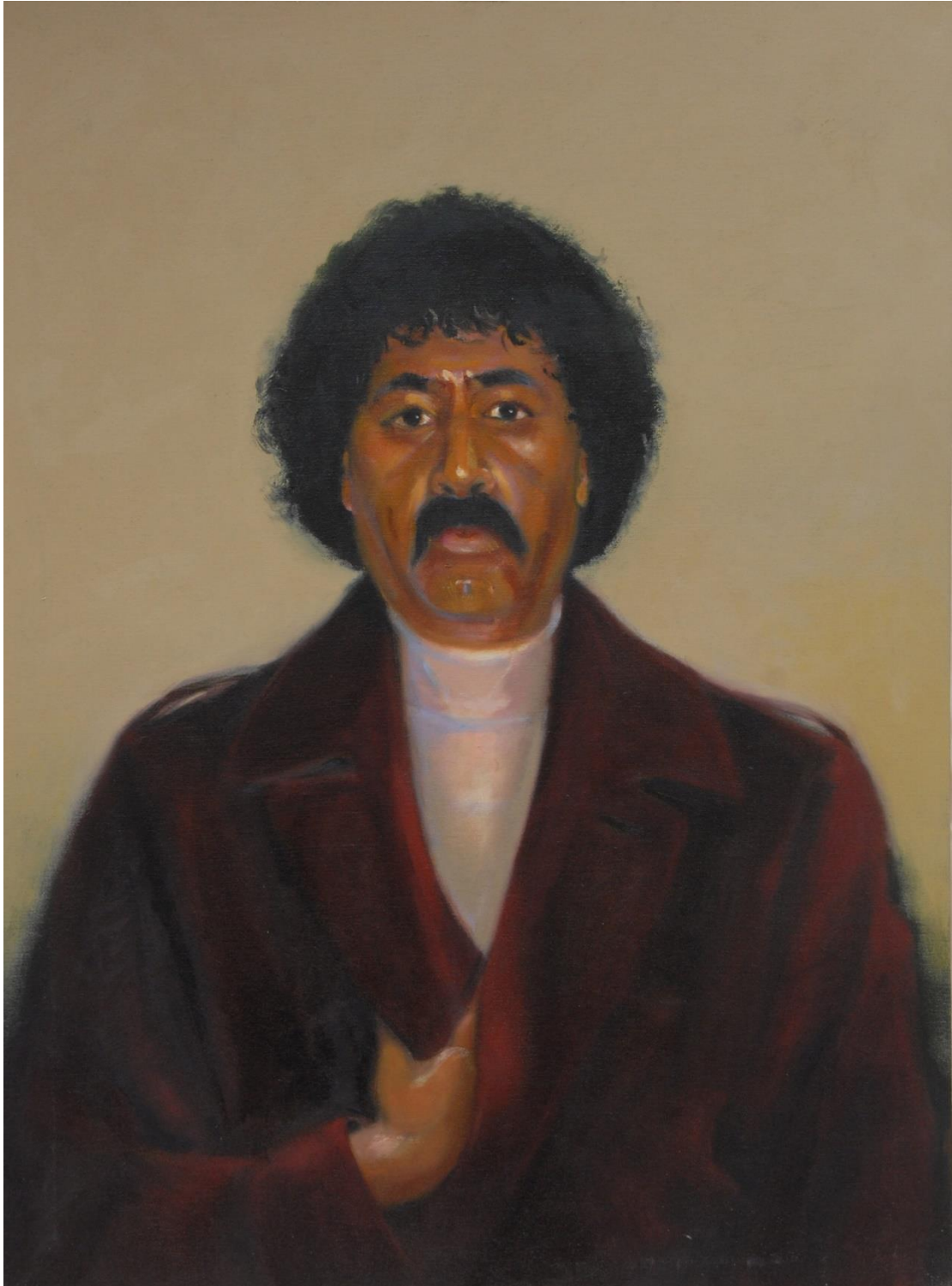
Boonrawd (2005)



Boonrawd (2005)



Bualiew Chaiwong (2005?)



Bari Evans (2007)



Parn (2007)



Et in Arcadia Ego

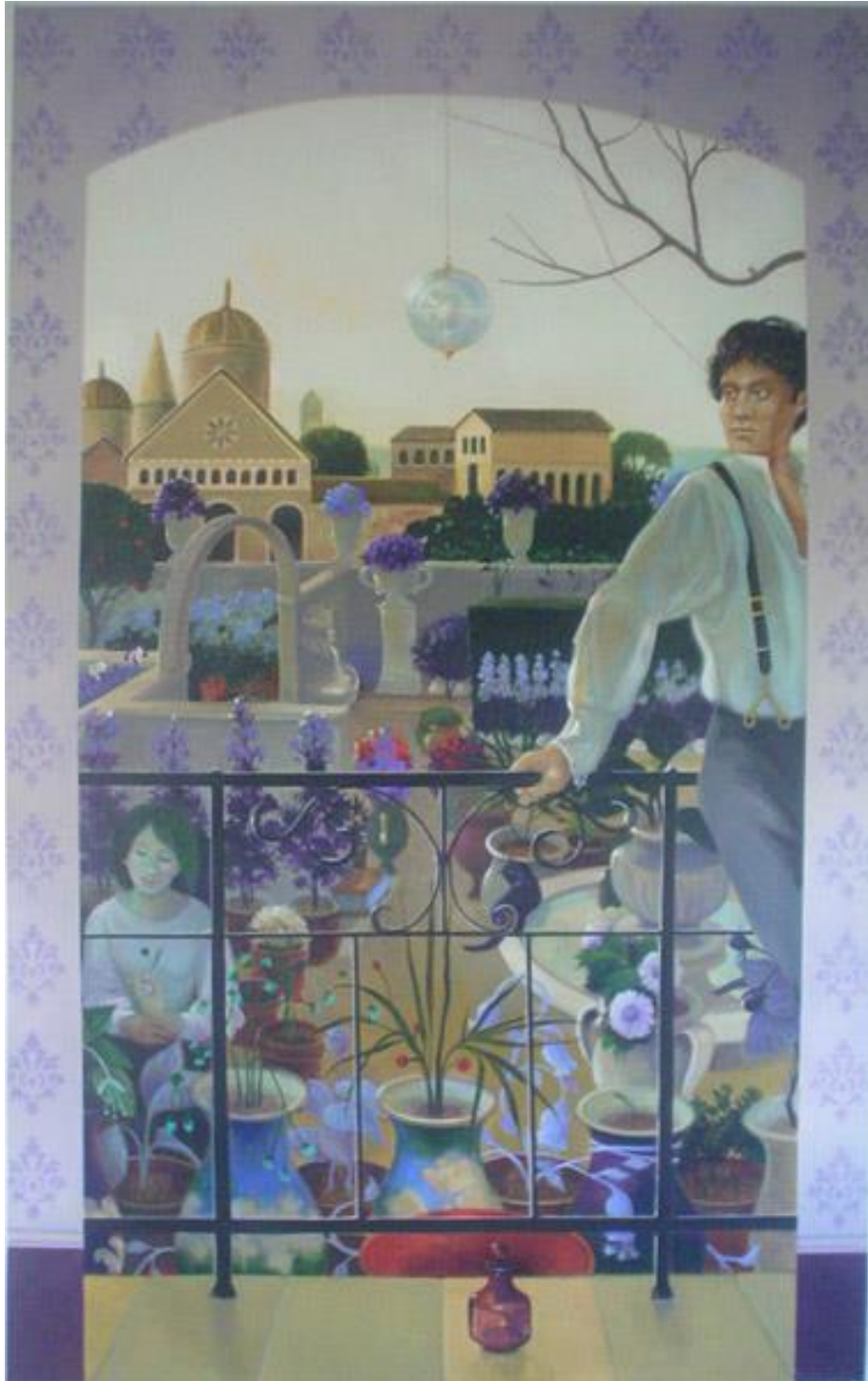
from KD Project, a series of 23 murals (2003-2011)



Et in Arcadia Ego (detail)



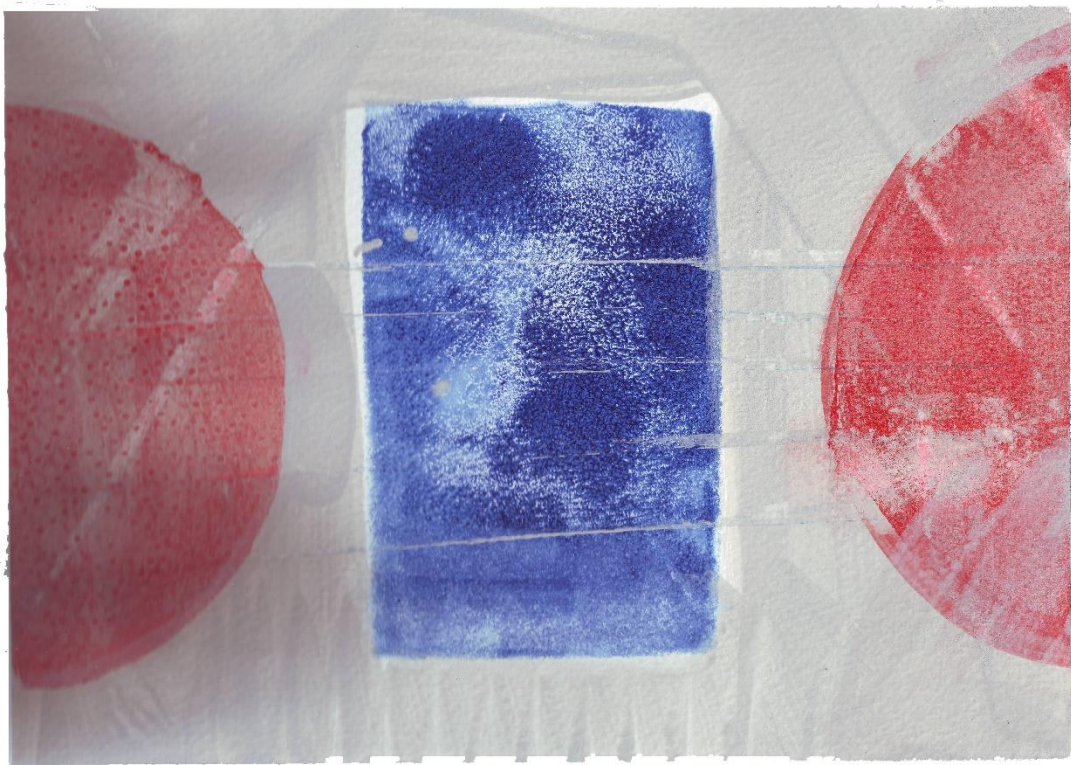
Pandora Sees the Bookcase (KD Project 2003-2011)



Poisonous Garden (2003-2011, KD Project)



Cahiers 7 (2009)



Cahiers 16 (2009)



Cognitive Map 002 (ca. 2009)



Cognitive Map 009 (ca. 2009)



Les revenants du passé (2009)



La Coeur de la muse (2013)
from JK Project, a series of 23 paintings

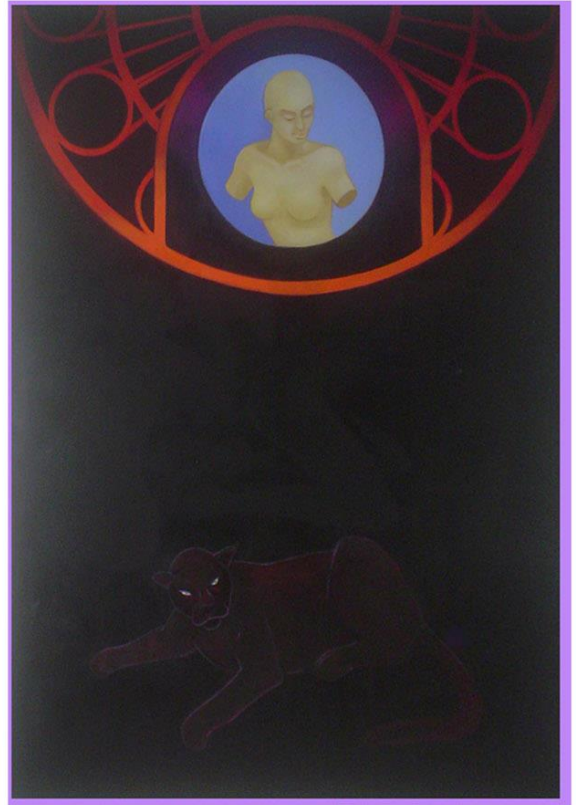
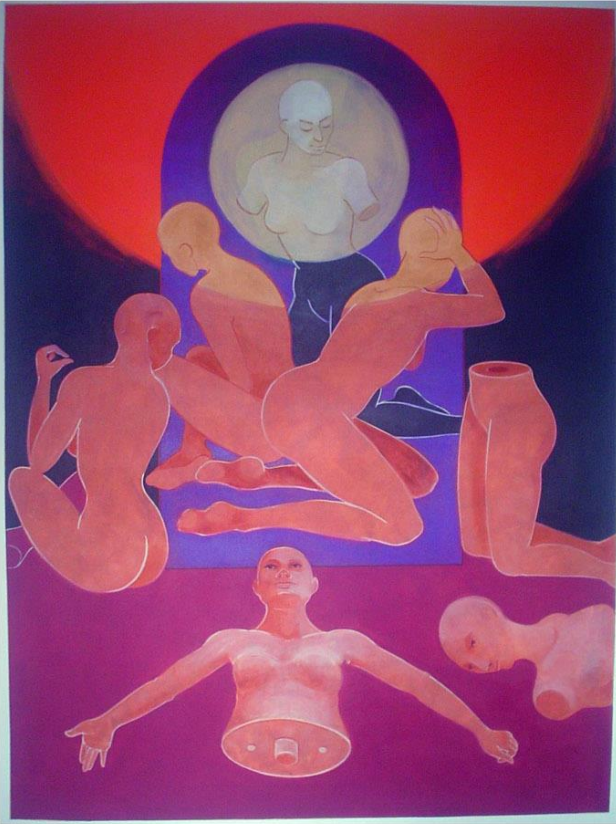


The Other Door (200_?)

Abandoned Paintings







(Terrible. These were burned, as it happened)



Et son double (2016)
in situ, half-completed perhaps



rÉtant donné (in progress 2018-01-17)

In situ, after the first session. The painting's dimensions are 8'x12', a scale I often employ.

Or rather, did employ, when I was painting.

Enough for now. Neglected to include Colorado landscapes, non-objectives, etc. but some may be seen
in the journals and memoirs of Gardner Rich.



Never have had north light. Painting Mieke. Photo by François La Poutré (2017).

DRAWINGS



Study for « Ceci n'est pas une Donovan » (Forgers' Suite)



sketch from model



Implants at The Paradise Club



Jay Smith, deceased (2005)

The mouth and ears are ordinarily plugged with cotton.



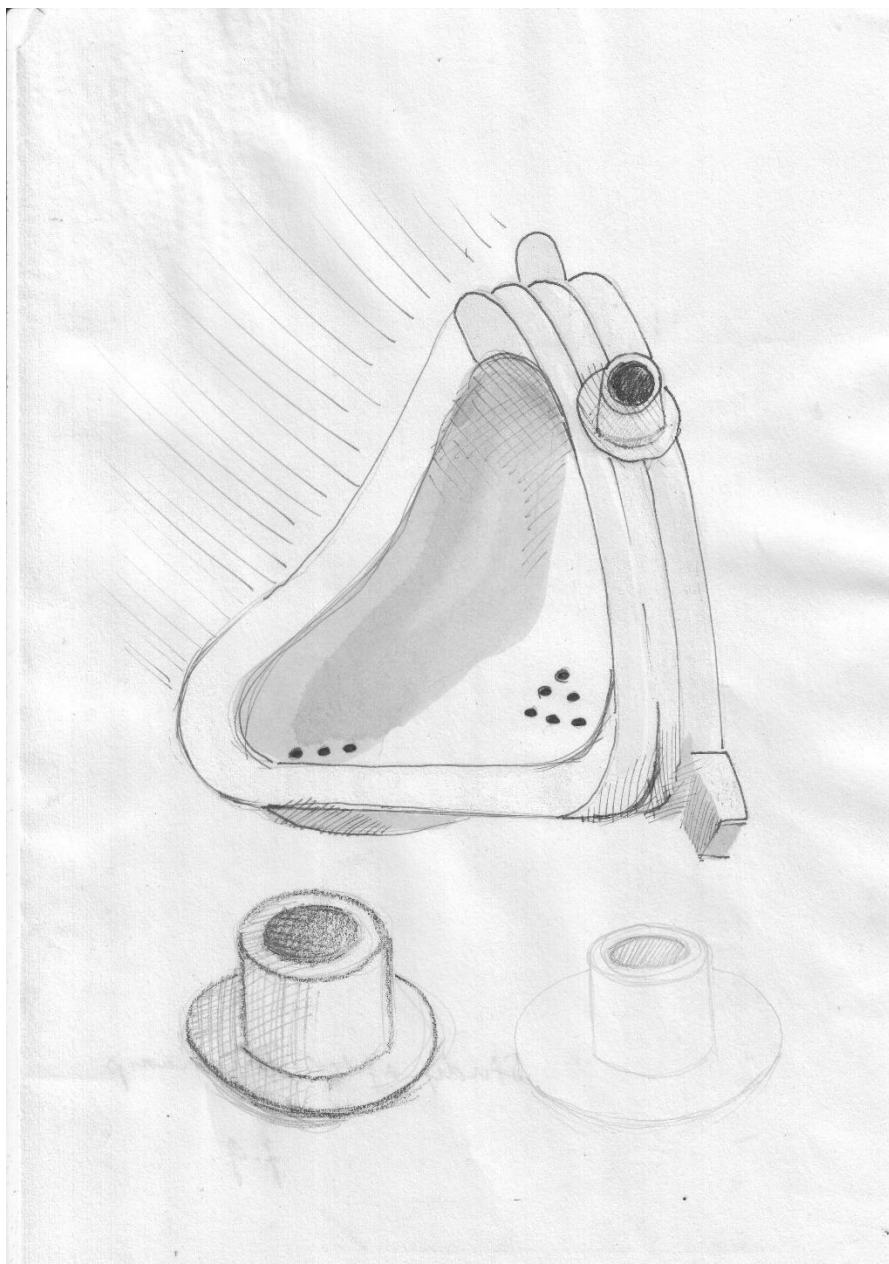
Lynda Negrete (1973)



Lisa Young (1985)

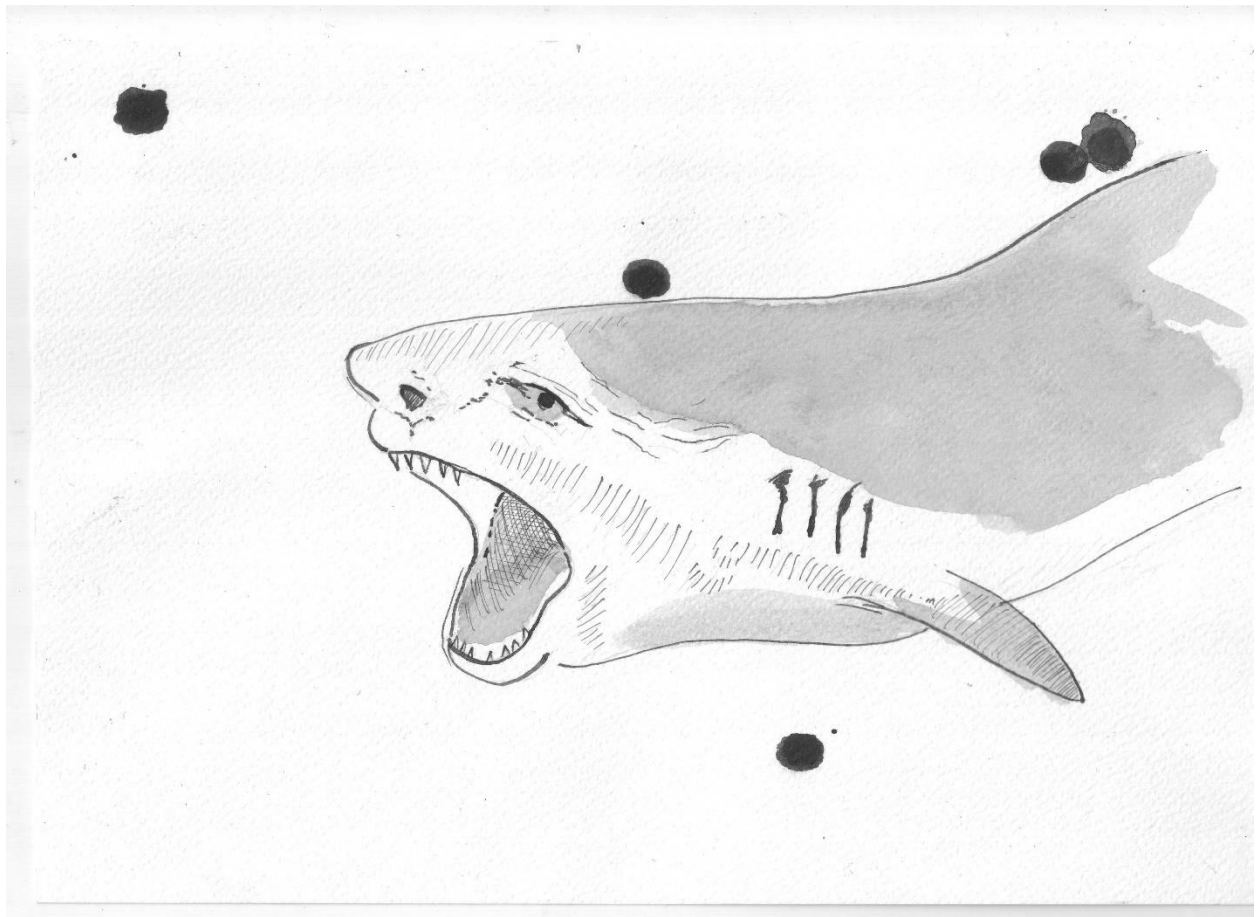


Pam Gardner (2001)



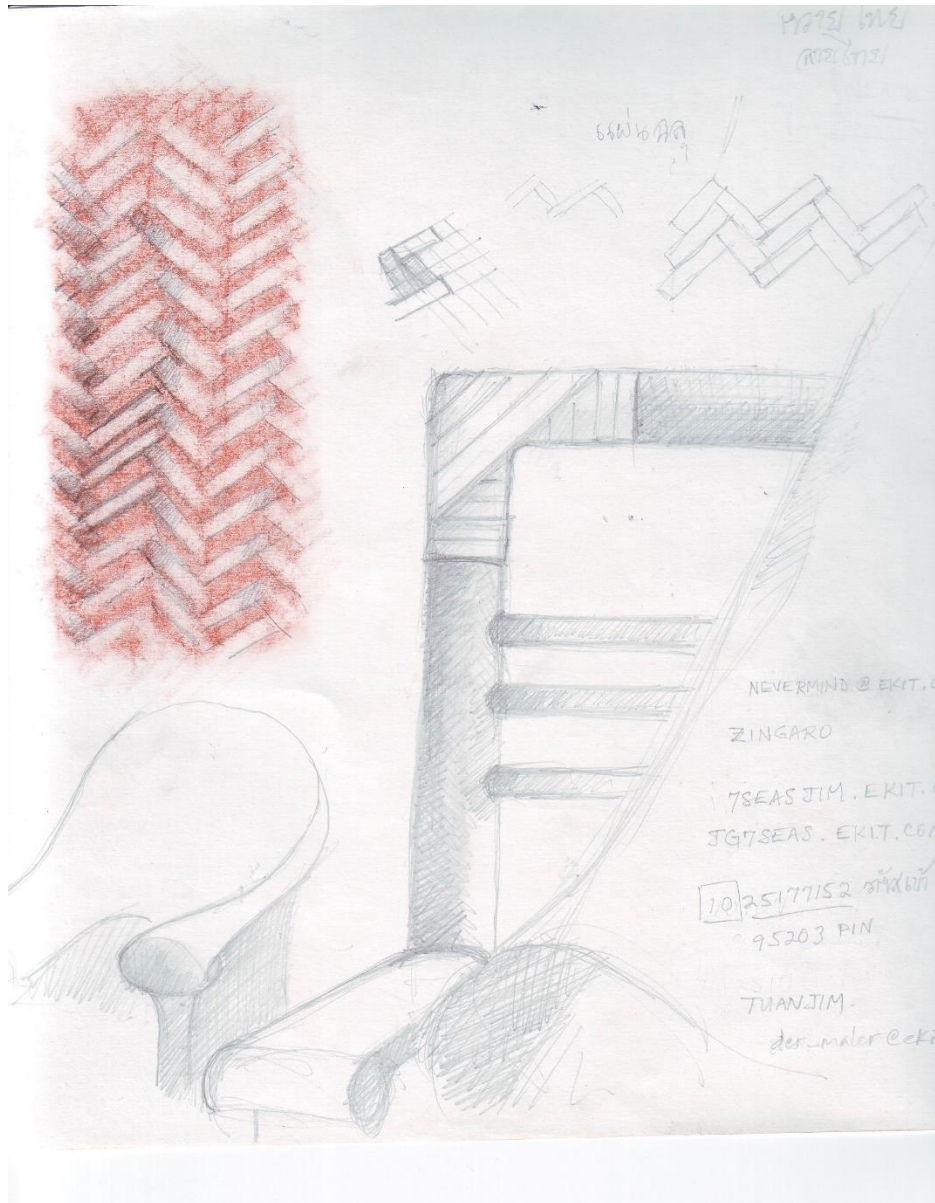
Study after R. Mutt (Marcel Duchamp) ca. 2012

20th Century Master Drawings Series



Study after Damian Hirst (ca. 2012)

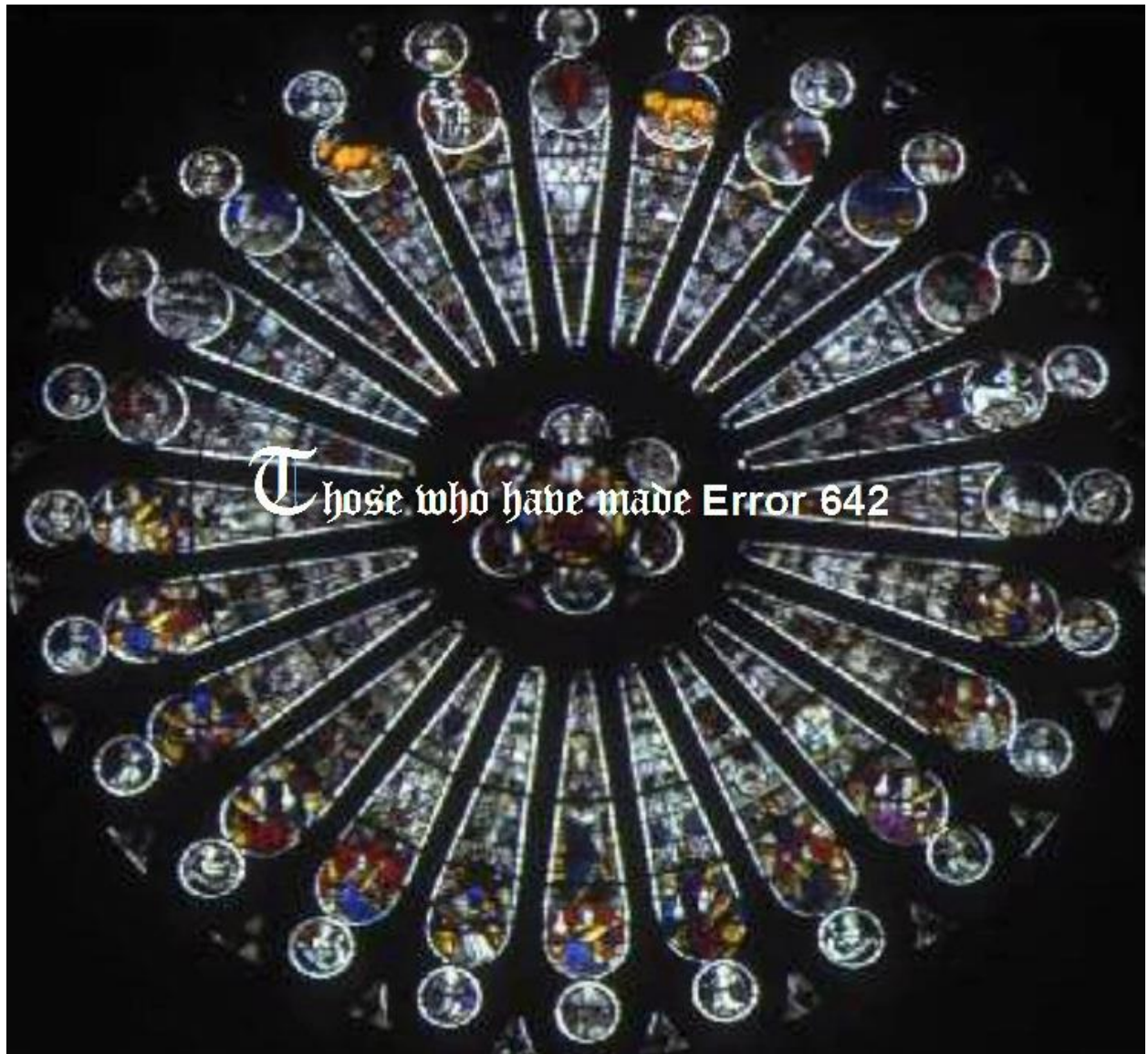
20th Century Master Drawings Series



Page from notebook.

Never go anywhere without a sketchbook and pencils.

Early Digital Work
(ca. 1998-2001)

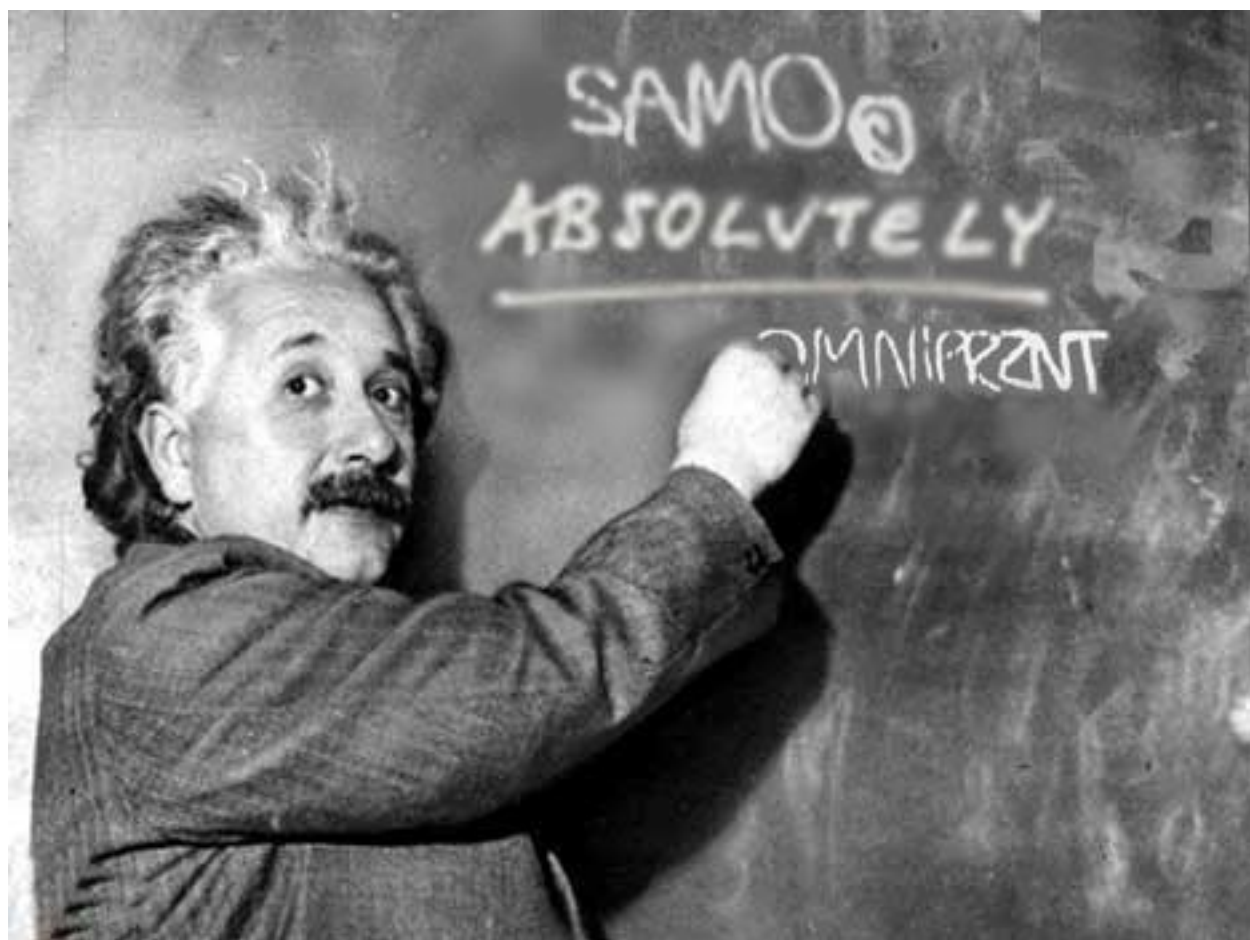


Cyber Sin

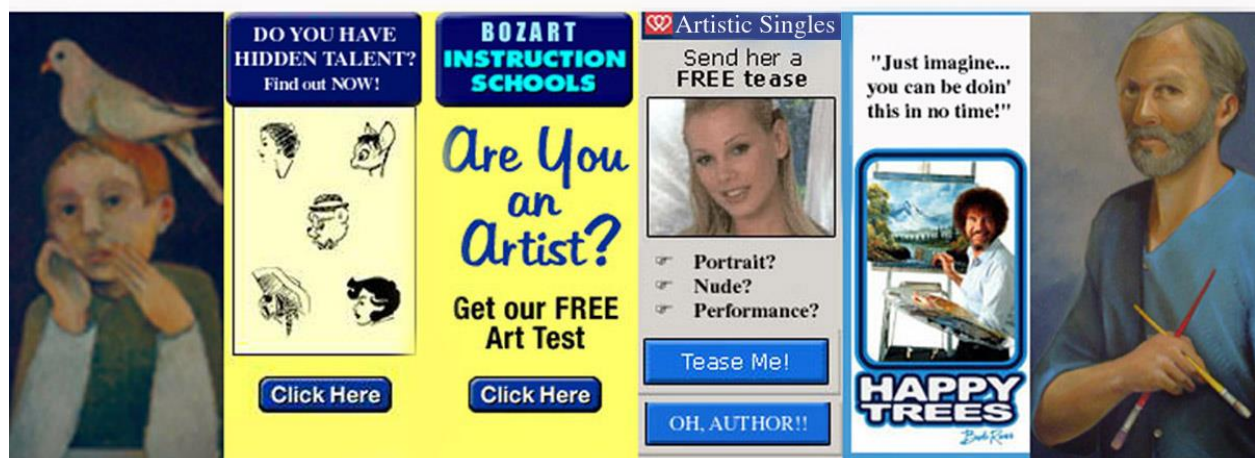


Lichtenardo (No.1)





How I Came to Take Up the Brush : A Cautionary Tale of Mr J. Gardner



WARNING: Unauthorized use of this image may lead to civil prosecution. And I mean it.

Enough digital nonsense.

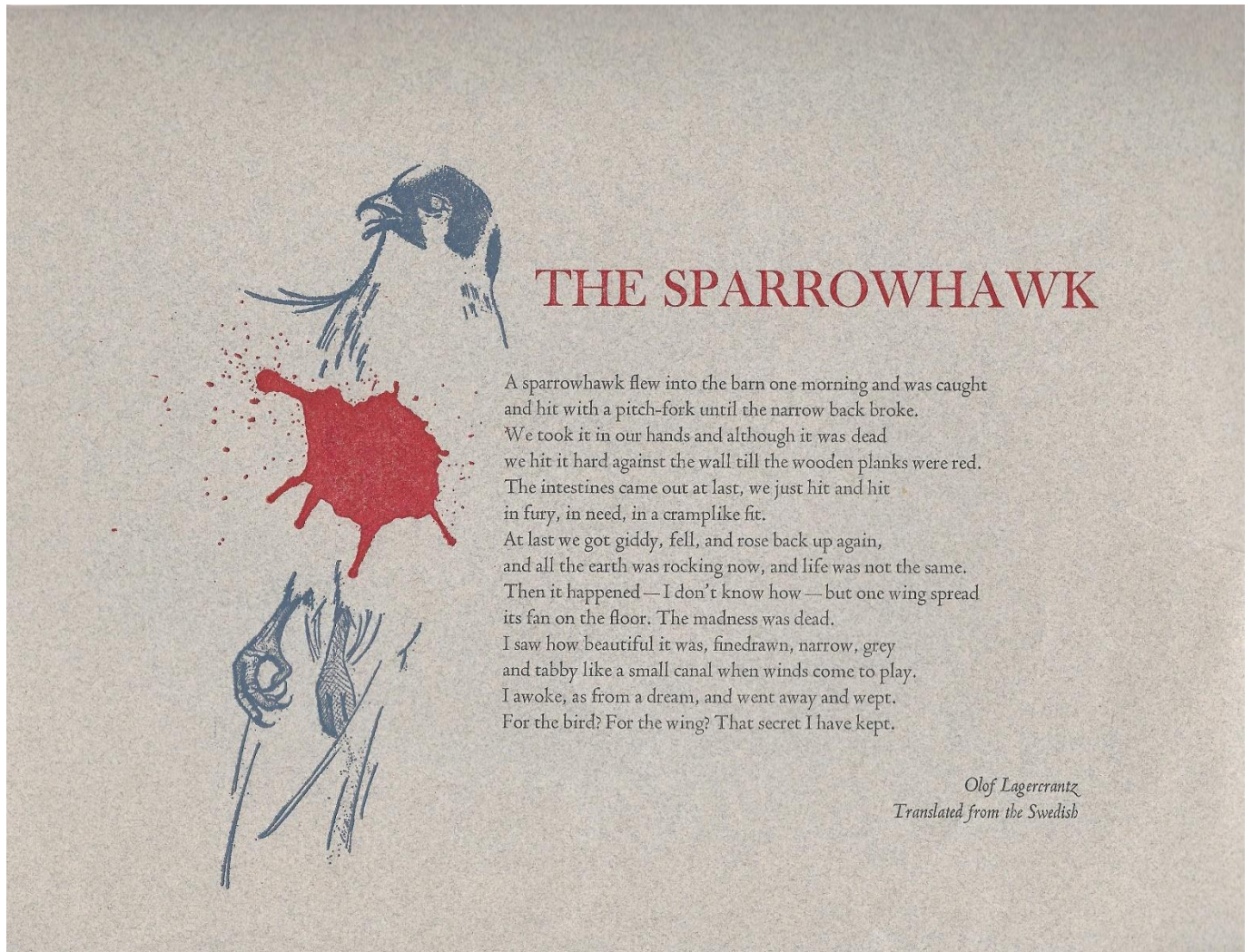


Illustration for Siv Cedering's "Color Poems" (Calliope Press, ca. 1978).

Received recently, attached to e-mail. After 40 years, I nearly forgot doing it.

She is gone now, but one might hear Siv reading her poetry at < www.archive.org >

where Ark Press maintains a presence.

Digital technology is often useful, and sometimes amazing.

Partial List of Paintings

As memory serves 1962-2018

Clown

Heart Pierced by Grief

Jester at the Bar

Three Pigeons

Alice & Red Queen

Ecce Homo

Mutant Flowers

G. Gillespie Wall

Landscape à la Bosch

Musician with Hoof

Portrait of Karen Brunmeier

Bob with Pipe

Burgher

Playing with Java (lost)

Olivia/Landscape

Jimi Hendrix (gift for L.W.)

Office

The Dream

Gail No. 1

Gail No. 2

Paper Hat No. 1

Yellow Lynda

Lynda with Red Cup

Purple Lynda No. 1

Purple Lynda No. 2

Two Pigeons

Solveig Sans Mouth

Non-Objective (Lola Falana, Dancer)

Landscape: Two Windows

Three Trees

Portrait of Peg Ruszicki

Yellow Field

Bride and Groom

My Left Hand

Michael and the Dragon (destroyed)

Three Ages of Woman (1976/1999)

Mona Lark

Eli, Eli...

Self with Spheres and Masks (lost in fire)

Portrait of Dave Brandon

Mrs. Arvin Martensen

Nude in an Interior, No. 1

Nude in an Interior, No. 2

Waiting

March

Western Opera Theatre

Glen

Marie in Profile

Perch

Shadow

Ivy

Mannequins in a Museum

Row Crop Farm (mural 12' x 72')

Fourth Street (mural 8' x 65')

Fritz Rides Again

Paper Hat No. 2

Untitled (P. Anderson)

Beth Nomina

Mr. Wolf

Portrait of Marie Vogel

Portrait of Tom Vogel

Margaret's Sister

Ship of Fools

Cabaret

Avatar

Juggler

Replication

35 millimeter

Postcard

Best Print Possible No. 1

Best Print Possible No. 2

Rowboat

Balloon Ascending

Basque Shepherd's Residence

Powerline

Power Lines, No. 1

Power Lines No. 2

Field Spires

Obelisk

Dead Tree

Storm Passing Over Mary Molloy's

Blue Toupe

Coeur de la Nuit

Joseph Tidemann

Emilie

Allison

Camille

Front Porch at Kuenemans

Study for Peaceable Kingdom

Peaceable Kingdom

Three Ages of Woman (1984)

Iceman

Inscape (multi-image/media; lost?)

Iceman II (Nuclear Self)

Portrait of Ingalill

Nuclear Theme Park

Nuclear Paradise

Marionette (Electronic Evangelist)

Now There You Go Again (Reagan)

Queueing-up to See Jesus

John on Patmos

Genuine Sofa-sized Painting (lost; discussed in INSCAPE by Gardner Rich)

Nightmusic

Mrs. Kent Brown

Gentleman Caller (mural)

Loading Flour (mural)

Plains Indians (mural 1986)

Staircase (mural)

GW Sugar Factory

Spheres

Chiang Mai (1988)

Hound at the Door

A083

We Were Speaking Of...

To Be Ember, Ember (in collaboration with Thomas Katsimpalis)

Victorian Room (mural)

Seven Victorian Portraits (Ripper Centenary)

Islander

Self-Portrait as Paul Gauguin

Groucho Marx/Marcel Duchamp (mural)

Janjira 1993

Portrait of John Sorbie

Susan Ison

Rialto Theatre Murals (restoration)

Janjira with Moon

GW Beet Field (mural)

Right Turn, Wrong Painting

D.W.M. Penwriter: On the Primitive

Theory

Praxis

Ideology

Religion

Technology

Hermeneutics

Jurisprudence

Epistemology

Binh

Mrs. G

Winter Alexander

Deborah

Tom Kat

Barber

Michael Veit

In the Studio (Sharon Anhorn)

Ceci n'est pas une copie

Ceci n'est pas une de Hory

Ceci n'est pas une Blundell

Ceci n'est pas une Donovan

Ceci n'est pas une Duchamp

Ceci n'est pas une Gardner

Ceci n'est pas une Keating

Ceci n'est pas une Knutzhorn

Ceci n'est pas une Magritte

Ceci n'est pas une Myatt

Ceci n'est pas une Stein 1

Ceci n'est pas une Stein 2

Ceci n'est pas une Troubetzkoy

Smiley Face in the Red Hat

Bob Jay

Mom

Julie

Leviathan

Narrenschiff

Pamela

Psykport

Ravenscroft

Seven Chinese Cemeteries (7 panels - destroyed)

A Chinese Cemetery

Blue Stripe (Janjira)

Novum Ordo

Olympia

Tete-a-tete

Dutch Interior

Ego

Grad Student

Horsetrader's Daughter

Model With Painter

Boonrawd 1

Boonrawd 2

Boonrawd 3

Brioche Eaters (8' x 14' mural that begins KD Project)

Lady of Shalott 1 (destroyed)

Lady of Shalott 2

Lady of Shalott 3

In the Garden

Monde

Paraclete

TM Droste

Azazel

Khun Noi

Ajarn Chang (Richard Lair)

Jay 2006 (Boy Samurai)

Night Fishing at Giverny

Pendant Left

Pendant Right

Cognitive Map 000

Cognitive Map 001

Cognitive Map 002

Cognitive Map 003

Cognitive Map 004

Cognitive Map 005

Cognitive Map 006

Cognitive Map 007

Cognitive Map 008

Cognitive Map 009

Jay Smith 2007

Janjira 2007

Janjira at 49/another year passes

Self 2007

John Burgin

Dennis 1

Dennis 2

Bari Evans 1

Bari Evans 2

Hugo Painting

Hugo Anderson

The Other Door

Lance Bird

Lance With His Shirt On

Lance With His Shirt Off

Parn Seated

TRJCTRY No. 1 (destroyed)

TRJCTRY No. 2 (destroyed)

TRJCTRY No. 3 (destroyed)

TRJCTRY No. 4 (destroyed)

TRJCTRY No. 5 (destroyed)

Klimt, Klee, Pollock

Double Shot

Single Shot

In Evening Air (lost)

She Enters

She Looks

The Poisonous Garden

Mae Sruay 7 AM

Girl in Black

Short Sellers' Repast

Narit Seated

Millie Young Seated

In Memoriam RWJ

Four Mirrors (abandoned)

20 abstractions (for F&S Breusch) bound

19 Proposals for National Flags, bound

Notations, bound

Khun Mae Bualiew Chaiwong

20 JAN 09 (destroyed)

Et In Arcadia Ego (Bookcase 1)

She Muses (Bookcase 2)

Changing Room with Dutch Door

La Donna Dei Miei Sogni (destroyed)

Les revenants du passée

Café Oliveira

Café Guerin

Next Customer

Corner Table

La pensée d'avant (for my mother)

Le son d'un main (for my father)

Ariadne with String

Ariadne and Theseus

Theseus and the Minotaur

Ariadne Abandoned

L'esprit intérieur (for L&H Kueneman)

Mademoiselles d'Armentiers (destroyed)

Jumeaux éphémères

Study for a Portrait of Jirapan

Study for La Nouvelle Noiseuse (Jirapan)

Figure Study of Jirapan 1 - front

Figure Study of Jirapan 2 – back

Figure Study of Jirapan 3 – profile

Divertimento (JK) No. 1

Divertimento (JK) No. 2

La muse s'amuse au depart

La nouvelle noiseuse (white)

La nouvelle noiseuse (black)

La nouvelle noiseuse (violet - destroyed)

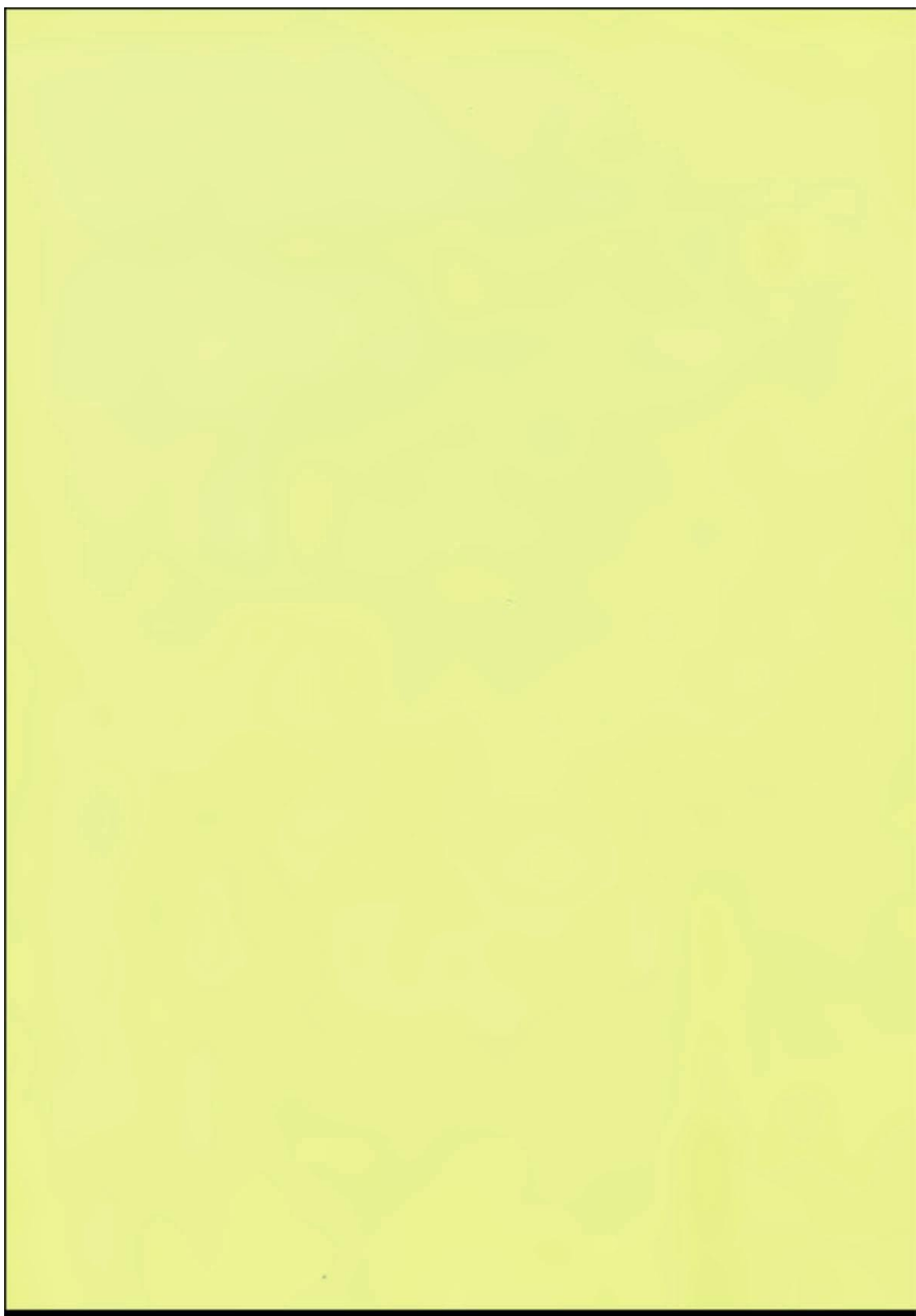
Elle médite un peu

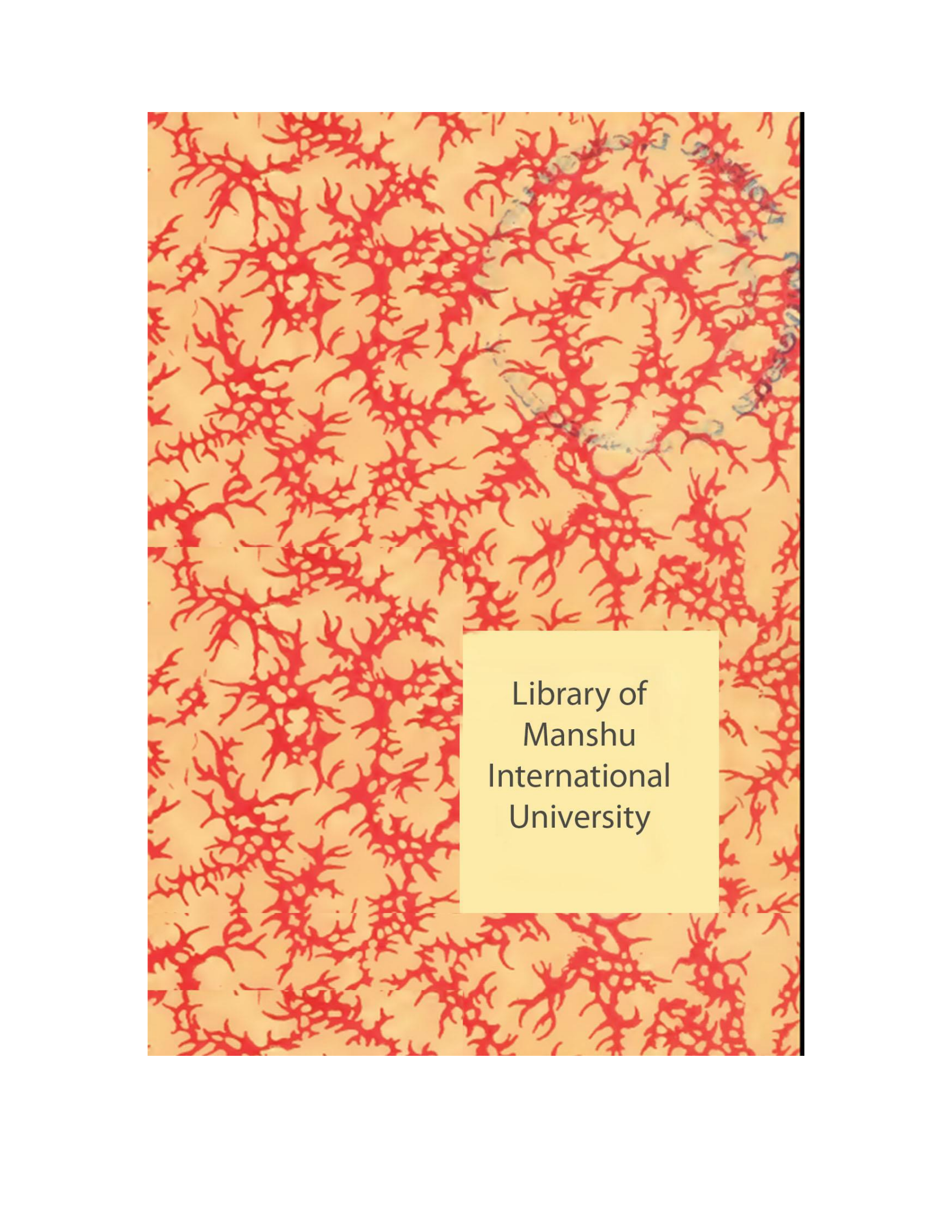
Jum sans maquillage

Jum en maquillage

La muse au point d'aller
La muse au point d'aller (No. 2)
Les trois grâces
Jirapan en Avril
La lune et la muse (Jum and the Moon)
Jum (from memory)
Le coeur de la muse
Le perfidie d'une image redux (à la mise en perspective déviée)
Le sphère en verre abandonne
(Autour) d'un objet inconnu
La femme et le pantin en bateau
Les Mademoiselles Centenaires de Armentière
Baigneuses à la Côte d'Armory (1913)
Les amants au Chez Fi
Rendez-vous @ intimité.com
Janjira
Janjira s'en volant
Et son double
La Hollandaise
Au Piège
La Silencieuse
rÉtant donné

[N.B. The final ten paintings remain unfinished.]



The background of the image is a dense, repeating pattern of red, stylized, branching or floral motifs on an orange-yellow background. A semi-transparent yellow rectangular box is positioned in the lower right quadrant, containing the text "Library of Manshu International University".

Library of
Manshu
International
University

